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Smashing Totals Mark End of Auction Season

Clawson Sale at Anderson Galleries, Bischoffsheim at Christie's, Brölemann and Carlisle at Sotheby's Attain Total of Over \$1,370,000

The close of the auction season, both in England and in America, has been marked by such a series of sales as are rarely witnessed throughout one whole season, almost never in the course of one short month. The sale of the Clawson Library at the Anderson Galleries with its total of \$642,687.50, for seven sessions is closely paralleled by the sale of the Brölemann manuscripts at Sotheby's with its total of £23,801.1, for two sessions, whilst the sale of the Bischoffsheim collection of old masters at Christie's with a total of £92,383.18.6 for 117 paintings found a keen rival in the eleven portraits, the property of the Countess Carlisle, Lord Worsley and other owners which sold at Sotheby's for £13,917.

At the Clawson sale the chief buyer was of course Dr. Rosenbach, though Barnet J. Beyer, Lathrop Harper, Gabriel Wells, Harry F. Marks and George D. Smith were also prominent, the first named being the underbidder on the "Confessio Amantis" which finally went to the Rosenbach Company for \$20,000. The same house purchased the first edition of "Comus" for \$21,500, Harry F. Marks being the under bidder, whilst the excessively rare first edition of Milton's "Lycidas" went to Mr. Beyer for \$3,000. Other high prices were: "The Palace of Pleasure Beautified" by William Painter, \$16,000; "Much Ado About Nothing," only fifteen copies recorded, \$21,000; "Troilus and Cressida," one of eleven copies, \$11,000; "Othello," \$10,700; and the "Shepherd's Calendar," one of five known copies, \$17,000; all purchased by Dr. Rosenbach.

In the Brölemann sale of early illuminated manuscripts the Xth century gospel lectionary, a page from which was reproduced in THE ART NEWS some weeks back, cut ran its fellows, being bought in by Quaritch for £2,050, while a Beauvais XIVth century missal brought the next highest price, being sold for £975.

Few who had seen the catalogue will be surprised at the prices obtaining in the Bischoffsheim sale. A pair of Ducuats sold for £13,650, the portrait of the Hon. Leicester Stanhope by John Hoppner, reproduced in THE ART NEWS of April 17, was purchased by Knoedler for £63,000. Mensing of Amsterdam, who was likewise a prominent buyer, purchased a portrait of Elizabeth de Valois, Queen of Spain, by Sir Antonio Mor, for £11,025, whilst Duveen paid £12,075 for Nattier's "Portrait of a Nobleman."

But few can have been prepared for the astonishingly high total which the eleven portraits from the Carlisle sale brought, and this in spite of the low price paid for Sir Joshua Reynolds's portrait of Dr. John Armstrong, bought by Mr. Grainger for £520. In revenge, Antonio Mor's portrait of Queen Mary Tudor brought £5,000, being purchased by Mr. Sabin, whilst Duveen paid £3,300 for Benjamin West's portrait of Benjamin Franklin and Mr. Marchbank £3,200 for Romney's portrait of Anne, Marchioness Townshend.

Lists of the prices paid for the more important items in these sales follow on page four.



"EL PELELE" (THE DUMMY)

By GOYA

Sketch for a Tapestry Cartoon. Courtesy of Don Juan Lafava, Madrid

PRINCETON SECURES JUSTUS DE GHENT

PRINCETON—Two valuable illuminated manuscripts have been added to the Princeton Museum of Historic Art. If the authorship of one of the manuscripts, which is attributed to Justus de Ghent, can be established the specimen will be one of Princeton's most valuable possessions. The other acquisition is a rare Mariogola, with miniatures representing the early renaissance figure style in Venice. It is possibly the only work of its type in this country.

Two opposite pages of widely divergent style in the work attributed to Justus de Ghent lead to the conclusion that

(Continued on page 3)

WEDDING BELLS PEAL IN HECKSCHER TOWER

THE ART NEWS offers its heartiest congratulations to Mr. Paul Reinhardt and the sometime Miss Mary Woodard on their marriage, which took place on Sunday last, May 23. THE ART NEWS was unable to offer its felicitations in person, as the happy couple left immediately after the ceremony for Boston, where it is understood they have been exploring the Museum. Mr. and Mrs. Reinhardt sail for Europe on the Olympic today.

EARLIEST REMBRANDT REPORTED FOUND?

The Geneva correspondent of the New Times reports that a M. A. Tauxe claims to have discovered Rembrandt's first painting.

The painting is entitled "The Baptism of the Eunuch" and has caused much controversy in art circles of the world in recent years on account of the contention of its being Rembrandt's "first painting." This title is disputed by owners of two other paintings on the same subject belonging to the Grand Duke of Oldenburg and the Grand Duke of Schwerin.

Count Tolstoi, a cousin of the great (Continued on page 3)

Uncover Frescoes By Paolo Uccello In San Miniato

"Lives of the Holy Fathers," Mentioned by Vasari, in Process of Recovery from Layer of Secular Whitewash—Funds Needed

FLORENCE.—Some recent researches in the cloisters of San Miniato at Florence, have brought to light some small fragments of painting in fresco, *terra-verde* in tone, like those of Paolo Uccello's in Santa Maria Novella. It is not unreasonable to suppose that these may be precisely the works of Paolo which are mentioned by Vasari, but the small amount of the frescoes as yet uncovered is not sufficient to allow an accurate judgment to be made. For the very delicate operation which is necessary to uncover a work of such extraordinary value, competent persons in charge of the work have made request for a modest fund to enable them to carry it out, and it is hoped that before long we shall have some definite news as to the results of their investigations.—K. R. S.

The passage in Vasari referred to runs as follows: "In San Miniato, without the city of Florence, this master painted the lives of the Holy Fathers in one of the cloisters. This work was principally in *terra verde*, but was partly colored, and here Paolo did not pay sufficient regard to the harmony, which the artist should study to preserve in stories that are represented with one color only, seeing that he has made his fields blue, his cities red and his buildings varied, as best pleased his fancy, wherein he committed an error, for whatever we feign to make of stone, cannot and ought not to be tinted with other colors. It is said that when Paolo was occupied with this work, the abbot, who then ruled at San Miniato, gave him scarcely anything to eat but cheese, of which our painter, who was shy and timid, becoming tired, resolved to go no more to work at the cloister. The abbot sent to inquire the cause of his absence; but when Paolo heard the monks asking for him, he would never be at home, and if he chanced to meet any of the brothers of that order in the streets of Florence, he hurried away with all speed, flying from them as fast as he was able. One day, two of the friars, more curious than the rest, and younger than Paolo, ran after and overtook him. They then inquired why he did not come to finish the work he had commenced, and wherefore he fled at the sight of one of their body? 'You have so murdered me,' replied Paolo, 'that I not only run away from you, but dare not stop near the house of any joiner, or even pass by one, and all that is owing to the bad management of your abbot, for what with his cheese-pies and his cheese soup, he has made me swallow such a mountain of cheese, that I am all turned into cheese myself, and tremble lest the carpenters should take me to make their glue with; of a surety, if I stayed with you any longer, I should be no mere Paolo, but cheese.' The monks, departing from him with peals of laughter, told the story to their abbot, who prevailed on him to return to his work, with the promise that he would order dishes not made of cheese."

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REPORT OF THE U. OF P. EXPEDITION

LONDON—(C. Leonard Woolley in the London Times)—The joint expedition of the British Museum and of the Museum of the University of Pennsylvania closed down work for the season at Ur on March 13.

The sites on which we had been engaged during February had already been finished, and I decided to use this short period at the end of the season for testing a large mound just outside the wall of the Sacred Area built by Nebuchadnezzar in order to satisfy myself whether or not it would repay thorough excavation next winter. All that we could hope to do was to cut into the steep slope of the mound on the northwest flank and try to get some idea of the buildings buried beneath it.

Starting work at a point where in 1918 Dr. Hall had laid bare parts of some small and much ruined buildings, we came almost immediately upon a row of private houses set along two narrow lanes.

Clearly they were the dwellings of the lower middle class, quite small houses built with a mixture of burnt and unburnt bricks and consisting of only two or three rooms apiece stepped up the hillside in terraces, for which their walls served as retaining walls.

The lanes, narrow and unpaved, ran roughly at right angles to each other, but were none too straight. They presented, however, one curiously modern feature in that at the sharp turnings the angles of the brickwork were built or cut away in curves so as to make easier traffic.

Very little was found inside the houses except some inscribed tablets, which dated them to the early part of the First Dynasty of Babylon, about the XVIIIth century B. C., but below the floor of almost every room we discovered graves contemporary with the buildings, some under inverted clay coffins, some in brick built tombs, which had served as regular family vaults and contained as many as ten bodies each.

The custom of burying the dead under the floor of the house in which the relatives continued to live may strike us as peculiar (in spite of the analogy with the English Church), but was very common in Mesopotamia. It must have been most unsanitary, especially where the graves were constantly opened and reused, and I would even suggest that it might account for the wide extent covered by the ruins of Sumerian cities.

Considering that the houses were so closely set this area would imply a population incredibly numerous, but it may be that whole quarters might become uninhabitable owing to the presence of the graves and that the householders would shift, for a time at least, to cleaner ground, leaving the old site vacant for time to purify it.

These graves, like the houses, were those of poor folk, but they produced tomb furniture in the shape of clay pots, beads, seals and metal objects, which were of great value as filling up a gap in our chronological series of types.

Below them lay the ruins of older buildings, and, as we followed these up into the hillside, we came upon something very different from the cottages of the top level.

It is too early as yet to say exactly what these buildings are. Dating from the period of the Larsa kings, about 2000 B. C., they are large, solidly constructed in burnt brick, and at present chiefly remarkable for their preservation—the walls are standing 15 feet high and their height increases the farther we dig back into the mound.

Our work was confined to two courts and two or three chambers opening on to them, and even these were not fully excavated; but two objects turned up as omens of good luck for the future, a little head of a priest carved in pinkish sandstone—rough work but of interest in that it was evidently a portrait realistically done from life—and a small stone bowl decorated with a design of scorpions

Dr. Spinden Back From Maya-Land

Dr. Herbert J. Spinden of the Mason-Spinden Expedition to Central America, which left New York last January, returned on May 22 on the Ulua of the United Fruit Line with a collection of interesting relics from North Honduras and the islands of that coast.

Dr. Spinden ascended the Plantain River for six days with Paya Indians, including the wife of one of them, who did the primitive cooking for the party and carried her baby with her on the trip. The journey was made in what is called a pitpan, dug out of a mahogany log. The boat was about thirty-five feet long and three feet wide, Dr. Spinden said. The Indians speared three tapirs and two peccaries and caught a number of birds and fish on which they lived during the three weeks' trip. The game was smoked at night over the campfire.

Gold was found in several streams, Dr. Spinden said, but he did not waste any time over the mining prospects of the country, as his object was to collect specimens of the arts of Indians living there before the discovery of Honduras by Columbus in the XVth century. He obtained some fine carved stones which bore artistic designs of animals and birds' heads, and two large stones for grinding corn, which he had brought down to the coast.

Speaking of the second part of his expedition in Central America, Dr. Spinden said:

"The bay islands, including Ruatan, Bonacca and Utila, have had an interesting history. Columbus found them inhabited by Indians when he sighted land on his final voyage, but these natives were soon afterward carried to Cuba as slaves without any accounts of their original language or culture.

"About 1660 the deserted isles were seized by English pirates, who built forts and roads. In 1795 the English dumped 5,000 Caribs from St. Vincent on Ruatan because they were too friendly with the French. From Ruatan the Caribs spread to the mainland of Honduras and Guatemala. Next came the Bay islanders, mostly from the Grand Cayman, a sturdy seafaring folk speaking English. The islands now recognize the flag of Honduras, but one hears little or no Spanish spoken there.

"The archaeology giving the only key to the mystery of the first inhabitants has never been studied. Hearing there was pottery in caves I made a special effort to procure some of it. The most interesting caves were heaps of pottery—broken but showing interesting designs—under high limestone cliffs on the tops of hills. These were apparently ancient cemeteries, for bones were common as well as large sea-shells. Perhaps the pots and the large seashells contained food offerings for the dead. The designs show that this people were much under the influence of the Mayas. In this way they resembled the Chorotegas of Honduras and Nicaragua."

Dr. Spinden said that the collection of ancient relics he had brought back with him from the Bay Islands and North Honduras included flutes and drums, bags made of cleverly knotted strings, and other things belonging to the ancient Mayas. He also brought a collection of carved stones with artistically executed designs.

carved in relief round the outer face, this dating probably from about 2600 B. C., some three or four centuries older than the head.

Then on the very last morning of the season we found against the wall of a room a collection of nearly sixty clay tablets which had obviously been stored in a jar, whose fragments lay with them. They were fairly large and unusually well preserved and bore religious texts and hymns in honor of the Moon God written out in the time of Rim-Sin, King of Larsa, twenty-one centuries before Christ.

These are the most important tablets which our excavations have yet brought to light, and their discovery was a fitting finale to a successful season.

WELLS ACQUIRES NAPOLEONIC BOOKS

Four volumes, which formed part of the library of Napoleon at St. Helena, have been acquired by Gabriel Wells, 145 West Fifty-seventh Street, and are now in New York.

Napoleon had 399 books at St. Helena. Only eight of these, it is said, are known to exist. Five of the eight are the memoirs of Cardinal de Retz acquired by Mr. Wells.

These volumes belonged to the library of Marie Antoinette, whose crest appears on the bindings. They were selected for her by the royal librarian Moreau and bound with the Queen's Arms by Fournier. In the days of the republic they entered the Louvre Library. With other volumes from the Louvre, they were presented to the First Consul by the Directory. Each volume is stamped with Napoleon's ex libris, an oval crown of laurels, with the legend "Bibliothèque du Premier Consul."

The memoirs were in six volumes. The second volume is missing. The second volume contains much material relating to Turenne, the great French Marshal and master of the art of war. At St. Helena Napoleon planned to write a volume on Turenne, and one theory put forward to account for the disappearance of the book is that Napoleon thumbed it to death.

The set was made in 1770 for the library of Marie Antoinette. The volumes were bound by Fournier in porphyry calf, sprinkled with black dots on a dark reddish background. The sides are bordered by three fillets with the arms of Marie Antoinette in the centre of each panel. The back is ornamented with flowers and at the bottom are the initials "C. T." (Chateau de Trianon) with the regal crown. The Memoires du Cardinal de Retz were duly catalogued as part of the Queen's Library and remained at Trianon up to the Revolution when the Convention, in 1793, ordered the seizure of Trianon with all its contents. An inventory of the library, taken by order of the Convention, still exists in the Bibliothèque Nationale, under the title of "Catalogue des livres provenant de chez la femme Capet au Petit Trianon, District et commune de Versailles, 1793." The Retz memoirs are entered as Item 522 in this inventory.

The history of the famous memoirs after their presentation to Napoleon was traced as follows by Mr. Wells:

"When Bonaparte purchased La Malmaison, his library was transferred to that palace and it was the one for which he always had a soft spot in his heart; it was at La Malmaison, in that delightful room that he used to retire with his wife during the few moments that he could spare, and spend the evenings reading romances or memories.

"On the night of the 29th of July, 1815, Napoleon visited La Malmaison for the last time, and after taking leave from Hortense de Beauharnais and of Josephine, he carried away about twenty-five of his dearest volumes, the ones which reminded him of his happiest days, and les Memoires du Cardinal de Retz was one of the sets taken.

"He slept in the Chateau de Ramboillet, and from the library of that castle carried away 375 volumes which were packed in six cases.

"Those 399 volumes, to give the correct figure, were his dearest friends during his exile in St. Helena."

On the death of Napoleon these volumes were brought back to France and turned over to Marie Letitia Bonaparte, mother of the Emperor. She left them on her death of Joseph N. Bonaparte, former King of Naples. He purchased in a London bookstore a second volume of the Retz memoirs to fill out the set, writing a note on the fly-leaf, mentioning his inability to trace the missing volume. Joseph presented the set later to Baron de Meneval. De Meneval's collection was dispersed on his death and the set entered the hands of a collector, from whose heirs it was purchased by Mr. Wells.

Only three other volumes possessed by Napoleon at St. Helena can be traced today. One is the fourth volume of the Romance of Roland, now in the collection of G. Hanotaux. Another is the second volume of this romance, now owned by Francois Castanie. The third is another volume of this romance, now the property of the City of Ajaccio in Corsica.

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EARLIEST REMBRANDT REPORTED FOUND

(Continued from first page)

Russian author, bought the picture referred to by M. Tauxe in 1830 from the Count of Mocenigo of Venice and took it to his palace at Odessa, hence its name, the "Rembrandt of Odessa."

After the last Russian revolution, Count Tolstoi sent this painting with others, without frames, to Geneva for safety and they are here now.

The picture, which is 60 by 46 centimeters, is painted on metal and the coloring is extremely beautiful and bold. It represents a white patriarch baptizing a negro eunuch in a stream while half a dozen figures around a chariot are looking on.

In 1631 Van Vliet made an engraving of the painting, and it is now in the National Gallery at London.

Rembrandt signed his canvases in a score of different ways, sometimes with his full name, but generally with his initials, and the date. When M. Tauxe, at the request of Count Tolstoi, first examined the Rembrandt of Odessa, he found the painting covered with a layer of varnish and bearing the signature R. H. V. Rijn Inv on the varnish, but not on the painting itself.

Therefore, the Swiss expert concluded that this was not the original signature and that the restorer had probably copied the artist's signature, which must be somewhere in the paint. Without removing the varnish, M. Tauxe minutely examined every inch of the canvas with a microscope, but failed to find any initials whatever.

This was a great disappointment and a serious blow, but the expert was not beaten. He employed ultraviolet rays and a form of photography known as fluorescence, and, after an exposure of 16 hours, was rewarded with success.

On the plate appeared the initials R. H. 30, and below "Fecit," the signature being at the bottom of the painting and, of course, invisible to the naked eye.

It is thought that Rembrandt was only 22 years of age when he painted the "Baptism of the Eunuch."

The Times report is not at all clear, since the signature, R. H. 30 would suggest 1630 as the date of the painting. But a number of Rembrandts are known to have been painted before that date, the earliest listed being the "Tobit and His Wife" in the Shuglin Collection, Moscow, signed and dated 1626. Furthermore, Rembrandt was born in 1606 and was consequently 24 years old in 1630.

Two New Pictures in

Montclair Museum

Subscribers to the Picture-buying Fund of the Montclair Art Museum have purchased "Jimmy O'Day," by Robert Henri and presented it to the Museum, to be added to its permanent collection. "A friend of the Museum" has presented "Scarlet & Blue" by Hilda Belcher to be added to the permanent collection.

PRINCETON SECURES JUSTUS DE GHENT

(Continued from first page)

its origin is Flemish. One page of the missal, made for the church at Trevi, contains a small picture of the Crucifixion, executed in the typical Italian Umbrian style of 1460. Immediately opposite, however, is a full page miniature of the Trinity, executed in an unmistakably Flemish style.

"The Flemish origin of the miniature cannot be doubted," Dr. Mather declared. "It is an established fact that at the very time this missal was made, in 1460, Justus of Ghent, the famous Flemish artist was working at Urbino, only a short distance from Trevi. Since the details of the picture and its style in general are strongly reminiscent of the work of Justus, it is highly probable that he is the painter. In any case the missal is an important monument to the influence of the northern schools on Italian renaissance art."

Historic, as well as artistic, interest surrounds the Mariageola. It is a large quarto volume of the Sixteenth century, and includes the constitution, by-laws, and a record of the transactions of the Gild of St. Jeremiah, founded in 1507.

According to Dr. Mather, the two miniatures, in addition to representing excellently the Venetian renaissance figure style, bear a close resemblance to the style of Montagna, the famous XVIth century North Italian artist. The pictures represent the risen Christ between St. Jeremiah and the Virgin, and Christ administering the sacrament.

Dr. Mather has added the two acquisitions to the Princeton collection of illuminated manuscripts which mark the history of Christian manuscript miniature painting through its entire progress, from about 1100 to the Sixteenth century. The collection, which includes about forty specimens now will probably be completed with nearly one hundred.

SUMMER SCHOOL FACULTY NAMED

The department of Fine Arts of New York University announces that the faculty of its Paris Summer School will be composed as follows:

Saloman Reinach, archeologist; Professor Henri Hauser and Professor Emmanuel de Martonne, both of the Sorbonne; Georges Gromort, Professor of Architecture and member of the jury of the Ecole des Beaux Arts; Louis Reau, editor of the Beaux Arts Gazette, and professor in the Ecole du Louvre; Professor Walter Pach, American painter and member of the New York University Faculty; Mile. Umdenstock, head of the photographic department of the Ministère des Beaux Arts and Emile Sallens, professor at the Lycée Pasteur.

The school will open July 12, and continue through Aug. 21.

DETROIT BUYS PERSIAN M. S. S.

The Detroit Institute of Art and the museum of the University of Pennsylvania have acquired several of the antique Persian illuminated manuscripts, rich in miniatures, in the H. Kevorkian exhibition of the Persian art at the Anderson Galleries.

The mystic poet Jami's "Yusuf-ou-Zalikhah," based on the Biblical story of Joseph and Potiphar's wife, finished A. D. 1537, for Khagan Ghazi Abd-ul-Aziz Mahadur Khan, and bearing the autograph of the Emperor Shah Jahan, goes to the University of Pennsylvania. The Detroit Museum takes a thirteenth century volume of miniatures of Stags, from the celebrated Bestiary, and a fourteenth century volume of miniatures of animal representations from a manuscript of anthology. To the same museum there also goes the greatest epic in Persian literature, Khosrow va Shirin, by Nizami. Four types of artists create these volumes: the scribe, the painter of miniatures, the illuminator or margin decorator, and the binder.

The exhibition has been extended through the coming week. Among the additions in the past few days have been two standards carried only in holy wars and by the Caliphs only. No similar standards are in any museum, except in the Imperial Treasury at Stamboul. They are in pale golden hues bordered in old red and bear the names of the founders of the dynasties and various inscriptions.

FRESCO OF LUINI SCHOOL FOUND

MILAN—In the Church of San Marco in Milan, a few days ago, a valuable picture by Perugino, representing Santa Barbara was removed from its place in order that it might be photographed. On the wall where this picture has hung for many years a fine fresco was discovered, greatly to the surprise of everyone, as its existence had not been suspected. The fresco which is in black and white, and in a fine state of preservation, represents the Madonna. At first glance it appeared to be the work of Luini. On closer examination, however, under the direction of an expert from the Pinacoteca of Milan, it has been decided that the work belongs to the Lombard School, executed by a follower of Luini in the XVth century, between 1500 and 1525.—K. R. S.

Louvre Loses Durighello Collection

PARIS—By a recent court decision, the Louvre must relinquish to the heirs of the donor of the Durighello collection of Greek and Oriental objects of art that has been in possession of the museum for thirty years.

Two children having been born to M. Durighello subsequent to his gifts to the Louvre of pieces valued at more than 2,000,000 francs, he decided to reclaim the property. In his right to do this the French civil code apparently upheld him, but the museum authorities appealed to the courts.

M. Durighello, French Consul in Syria, made excavations there. He found notable examples of Phoenician sarcophagi and Greek statues and pottery, including what is known as the vase of Emèse, and gave them to the Louvre in 1896, 1897 and 1900. He died before the courts vindicated his claim to the return of the antiquities.

SCHOLLE DIRECTOR OF MUSEUM OF N. Y.

The trustees of the new Museum of the City of New York met on May 24th at luncheon, at the City Midway Club to welcome the new Director of the Museum, Mr. Hardinge Scholle.

It is hoped to make this an educational Museum, showing the history and development of the City and its various Departments, in the same way as the Musée Carnavalet in Paris, and the City of London and Berlin Museum, and others in European cities, have done. While, of course, those cities are older than New York, the growth of this City has been so rapid that many matters of great interest will be lost, unless preserved in a museum of this character. Most of the people living in the European centers were born and bred there, but there are undreds of thousands in New York, coming from other parts of the world and this Museum will help to stimulate knowledge and pride in New York.

The Museum of the City of New York is temporarily housed in the old Gracie Mansion, at the foot of East 88th Street, granted by the City government free of rent; but it is the aim of the Board to have a new building, with properly arranged and organized exhibits, showing the growth of New York from the earliest beginning to the present day.

Mr. Hardinge Scholle has just been appointed Director of the Museum, to take the place heretofore occupied by Mr. Henry Collins Brown. Mr. Scholle was born in St. Paul, Minn.; educated in Switzerland and Germany, before going to Harvard (class of 1918). He served in the Intelligence Department during the war, and after that returned to Harvard and prepared for museum work in the Fine Arts Department of that University. He was then engaged for two years as an assistant in the Decorative Arts Department of our Metropolitan Museum of Art, and has been for three years Assistant Curator in the same Department in the Chicago Art Institute.

Mr. Henry Collins Brown has been appointed Honorary Curator of the Museum.

The Trustees of the Museum decided to ask Mr. Scholle to begin his new activities by going to Europe for a six weeks' trip, in order to study similar City Museums in London, Paris and Berlin.

Among those present at the luncheon were: Hon. Phoenix Ingraham, President, Raymond E. Jones (Vice-President of the Bank of the Manhattan Company), Treasurer, and the following Trustees:

Frank Bailey, Lewis L. Delafield, Jr., Hon. Francis D. Gallatin, the Park Commissioner, Arthur Lehman, Luke Vincent Lockwood, Benjamin Moore, Lewis Gouverneur Morris, Kenneth R. O'Brien, A. Coster Schermerhorn, James Speyer, I. N. Phelps Stokes, Richard H. Swartwout.

Of the Honorary Vice-Presidents, which include the Presidents of the principal Museums in New York, and a number of well-known men, the following were present: Mrs. A. Barton Hepburn, President, City History Club of New York, Mrs. Schuyler Warren, Mr. Frank L. Babbott, President, Brooklyn Museum, R. Fulton Cutting, Prof. Brander Matthews, General William Barclay Parsons, General George W. Wingate.

In order to commemorate the Three Hundredth Anniversary of the Founding of the City of New York, the Trustees of the Museum have decided to hold a Loan Exhibition, illustrating the history of the City, the first week in November, and have engaged the Galleries in the Fine Arts Building on 57th Street, for that purpose.

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FOSTER ET AL PRINTED BOOKS AND MSS.

Sotheby's
Sale, June 14-16

At this important sale will be dispersed a collection of autograph letters and historical documents, together with a collection of illuminations, the property of a gentleman, French psalter, circa 1300, the property of Lady Foster, rare books and mss. from the libraries of Miss Sterling and Miss Orford, a collection of the works of W. Harrison Ainsworth, the property of Harold Locke, and the late Sir George Grove's remarkable collection of autograph letters, including valuable letters and corrected proofs by Lord Tennyson, and Wilde's ms. of "Phrases and Philosophy for the Use of the Young."

In the first part of the sale the most important items seem to be a series of fine original bindings, a collection of books printed on vellum from the Aldi, Sessa, Giunta, Wechel, Plantin, Bladus, Didot, Bodoni, Barbou, Renouard, etc., presses, which are to be sold as a lot. Thereafter follows a collection of French and Italian XVth and XVIth century horae.

In this field, however, a collection of fine illuminations seems to be of outstanding interest. Two XIVth century miniatures of the school of Bologna are conceived and executed with great power. The Christ before Caiaphas of early XVth century Flemish origin is possibly by Simon Binnick. Illustrated also in the catalogue is a very fine German miniature of circa 1300, an initial "A" of exceedingly rich decoration, containing the Almighty seated in the upper branches of a tree, an eagle in his lap, whilst Ezekiel is seated on a bench at the foot of the tree.

A collection of French miniatures includes many of the XIVth and XVth centuries of great charm. None, however, equal a large XIIIth century Italian initial, elaborately decorated with figures of Christ within the mandorla, Mary and Joseph and the emblems of the Passion, the prophets Enoch and Elias and figures of the Saved and Damned in the curl of the "M." Nor is an initial "N" from a XIVth century Siense choir book of inferior quality, though more pictorially conceived than the earlier example. Later still, at the very end of the great Siense period is an initial "O" with a finely painted miniature of Saint Laurence.

At this point the sale becomes too miscellaneous to bear itemization. A number of XVIth and XVIIth century English printed books may be mentioned, including Conrad, De La Mare, Hardy and Stevenson, autograph letters of Dickens and Tennyson, a further collection of early bindings and several rare Dickens items, including his acting copy, with annotations in his own hand, of Buckstone's Uncle John. The Wilde ms. mentioned above comprises two pages only, some of the phrases were later published in "The Picture of Dorian Gray," as "ambition is the last refuge of the failure."

EGYPTO-PHOENICIAN
ANTIQUITIESHotel Druot
Sale, June 3

The collection of Egypto-Phoenician, Greek and Italian antiquities, formerly in the Knight collection, and Persian miniatures belonging to M. "M" is particularly strong in Egypto-Phoenician glass. The series of fifty-five amphorae, alabastrons and perfume bottles includes several pieces of exceptional quality. A mirror handle in dark blue glass molded to the form of a standing woman is of unusual design. A series of Greek vases of the IVth and Vth century, includes a fine example of the school of Euphronius in an amphora with a design of warriors. The terra cotta statuettes are likewise of the IVth century. The collection of Persian miniatures includes numerous specimens of XVth century work, in particular several from the Book of the Kings of Firdusi.

AUCTION CALENDAR

WALPOLE GALLERIES
12 West 48th St.

June 4, afternoon—Chinese porcelain, Japanese pottery, lacquer and textiles sold by the R. I. Historical Society, small group of sword guards, book of Sosen paintings, etc.

Auction Reports

JOHN L. CLAWSON LIBRARY

Anderson Galleries—Part I of the Elizabethan and early Stuart library of Mr. John L. Clawson of Buffalo, N. Y., was sold on the afternoons and evenings of May 20, 21, and May 24, 25 bringing a grand total of \$642,687.50. Important items and their purchasers are as follows:

13—Arnold (Richard). (Chronicle of London). In this book is Conteyned the names of ye bayliffs Custos mairs shereifs of the cite of london(n) from the tyme of king richard the first. Black letter. N.p., n.d. (Antwerp, about 1503). First edition, Dr. Rosenbach Co. \$1,550

26—Bansley (Charles). A Treatise, shewing and declaring the pryde and abuse of women now a dayes—Finis Quod Charles Bansley. Imprinted at London... By Thomas Raynalde (about 1540-1550). The only edition, and the only known copy; Dr. Rosenbach Co. 1,400

34—Beaumont (Francis) and Fletcher (John). The Faithfull Shepheard-casse. By John Fletcher. Printed at London for Bonian and H. Wallet. (about 1610) Small 4to. First edition; Dr. Rosenbach Co. 1,025

35—Beaumont (Francis) and Fletcher (John). Cyprius Revenge. As it hath bene diuers times Acted by the Children of her Maiesties Reuels. London Printed by Thomas Creede for Iosias Harrison, 1615. First edition; Dr. Rosenbach Co. 1,200

50—Beauty of Women (The). This Boke is Named the Beaulite of Women, translated out of Freche in to English. Imprinted by me Robert Wyer (about 1540). The only known copy; G. D. Smith Co. 2,400

57—Brandon (Samuel). The Tragicomedi of the Vertuous Octauia. Done by Samvel Brandon, 1598. London Printed for William Ponsoby. 1,598. Small 8vo. First edition. Only four other copies known; Gabriel Wells Co. 1,350

83—Breton (Nicholas). The Pilgrimage to Paradise, Ioynd with the Countesse of Penbrookes loue, compiled in verse by Nicholas Breton Gentleman. At Oxford printed, by Joseph Barnes 1592. The excessively rare first edition, of which only three other copies are known; Dr. Rosenbach Co. 2,500

84—Breton (Nicholas). A Dialogue full of Pithe and Pleasure; between three Philosophers: Antonio, Meandro, and Dinarco: Vpon the Dignitie, or Indignitie of Man. Partly translated out of Italian, and partly set downe by way of obseruation. London Printed by T. C. for Iohn Browne—1603. First edition, one of seven known copies; Dr. Rosenbach Co. 1,000

85—Breton (Nicholas). The Good and the Badde, or Descriptions of the Worthies, and Vnworthies of this Age. Where the Best may see their Graces, and the Worst discern their Basenesse. London, Printed by George Purslowe for Iohn Budge. 1616. The very rare first edition, of which but three other copies are known; Dr. Rosenbach Co. 1,800

104—C (W.). The Adventures of Ladie Egeria. Containing her miserable bannishment by Duke Lampanus her husbande, through the inducement of Ladie Eldorna the harlot, and Lord Andromus the Flatterer. Published by W. C. Maister of Art. Partly printed in black letter. London, Printed by Robert Walde-graue (circa 1585). Small 4to. One of two known copies of the only edition of this romance; Dr. Rosenbach Co. 1,200

115—Chapman (George). The Shadow of Night; Containing two Poeticall Hymnes, Deuised by G. C. Gent. At London, Printed by R. F. for William Ponsoby, 1594. First edition of Chapman's first book; Rosenbach Co. 1,900

137—Chettle (Henry). Englandes Mourning Garment: Worne here by plaine Shepherdes; in memorie of their sacred Mistresse, Elizabeth, Queene of Vertue while shee liued and Theame of Sorrow, being dead. After which follows the Shepheards Spring-Song, for Entertainment of King Iames our most potent Soueraigne. Printed at London by V. S. for Thomas Millington. (1603). Small 4to. The excessively rare first edition; Rosenbach Company 1,000

144—Churchyard (Thomas). A Scourge for Rebels. Black letter. Imprinted at London for Thomas Cadman, 1584; first edition; George D. Smith Book Co., Inc. 1,600

158—Covell (William). Polimanteia, or The meanes lawfull and unlawfull, to Iudge of the Fall of a Common-Wealth. Whereunto is added, A let-from England to her three daughters, Cambridge, Oxford, Innes of Court, to all the rest of her inhabitants. Printed by Iohn Legate, Printer to the Vniuersitie of Cambridge, 1593; Rosenbach Co. 2,500

172—Daniel (Samuel). Contayning tayne Sonnets; with the complaint of Rosamond. At London, Printed by I. C. for Simon Waterson, 1592. Small 4to.; Rosenbach Co. 2,900

174—Daniel (Samuel). The Poetical Essays of Sam. Danyel. Newly corrected and augmented. At London Printed by P. Short for Simon Waterson, 1599. Small 4to. First collected edition, first issue, with the errata leaf present in its original position; Rosenbach Co. 1,150

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- 179—Daniel (Samuel). The Queenes Arcadia. A Pastorall Trage-comedie presented to her Maiestic and her Ladies by the Vniuersitie of Oxford in Christ Church, in August last, 1605. At London Printed by G. Eld, for Simon Waterson, 1606. Small 4to. First edition; Rosenbach Co. 1,050
- 217—Day (John). Humor Out of Breath. A Comedie Diuers times late acted, By the Children of the Kings Reuels. Printed at London for Iohn Helmes, 1608. First edition, extremely rare; Rosenbach Co. 1,400
- 223—Dekker (Thomas). The Shomakers Holiday or The Gentle Craft. As it was acted before the Queenes most excellent Maiestic on New-yeares day at night last,.... Black letter. (London) Printed by Valentine Sims 1600. Small 4to. First edition; Rosenbach Co. 3,250
- 227—Dekker (Thomas). The Honest Whore, With The Humours of the Patient Man, and the Longing Wife. London Printed by V. S. for Iohn Hodgets. 1604. 4to. The excessively rare first edition of this play, of which only four other copies seem to be known; Gabriel Wells Co. 1,300
- 241—Dialogue. A Dialogue bytwene the commune secretary and Jalowsye, Touchynge the vnstableness of Harlottes. Black Letter Imprinted in Crede Land by Iohn Kyng (about 1555). Small 4to. First edition and the only copy known; Rosenbach Co. 2,600
- 256—Drayton (Michael). A Poem Triumphant. Composed for the Societe of the Goldsmiths of London; congratulating his Hignes magnificent entring the Citie. London Printed for Iohn Flasket. 1604; E. H. Wells & Co. 1,475
- 299—Garnier (Robert). The Tragedie of Antonie. Done into english by the Countesse of Pembroke. Imprinted at London for William Ponsoby 1595, also in the same volume, A Discourse of Life and Death. Written in French by Phil. Mornay. Done in English by the Countesse of Pembroke. At London, Printed for William Ponsoby, 1600. 2 vols. in one, small 8vo; Rosenbach Co. 3,900
- 302—Gascoigne (George). The Posies of George Gascoigne Esquires. Black letter. Imprinted at London by H. Bynne for Richard Smith (1575) Thick small 4to. First issue of the first edition; Gabriel Wells Co. 1,600
- 306—George A. Greene. The Pleasant Conceyted Comedie of George A. Greene, the Pinner of Wakefield. Imprinted at London by Simon Stafford, for Cuthbert Burby, 1599. Earliest known edition; Rosenbach Co. 1,950
- 315—(Goodwin, Thomas Pope). The Moste Pleasant Historie of Blanchardine, Sonne to the King of Friz and the faire Lady Eglantine Queene of Tormaday. London Printed for William Blackwell. 1595. Black letter, small 4to. Rosenbach Co. 1,325
- 316—Goodwyn (Christofer). The Maydens Dreame. Woodcuts on first and last pages. Colophon: Imprinted by me Robert Wyer, for Richard Bankes, Cum priuilegio Regali (1542) First and only edition, believed to be the only copy known; Rosenbach Co. 4,100
- 318—Gosynhill (Edward). Here Begynneth the Scole House of Women; wherein euery man may read a goodly prayse of the conueyns of women. Black letter. Imprinted at London by Iohn Kyng (1560). The only other copy of this edition known is in the British Museum; Rosenbach Co. 1,450
- 319—Gower (John). This Book is Intituled Confessio Amantis. Printed in black letter, double columns, 46 lines to the column, with some miniated initials. Printed by William Caxton at Westminster (1483). A perfect copy of the first edition, lacking only the four blank leaves, which no copy possesses; Rosenbach Co. 20,000
- 323—Greene (Robert). Morando the Tritameron of Loue; Black letter. At London Printed for Edward White 1584. Fine unwashed copy of the excessively rare first edition, with the original blank leaf A. Only two other copies seem to be known; Rosenbach Co. 2,800
- 325—Greene (Robert). The Second and Last Part of Conny-Catching. Woodcut on title-page and woodcuts in text. Black letter. London. Printed by Ion Wolfe for William Wright, 1592. Second edition. Small 4to; Rosenbach Company 1,750
- 327—Greene (Robert). The First Part of the Tragical Raigne of Selimus, sometime Emperour of the Turkes. As it was playd by the Queenes Maiesties Players. London Printed by Thomas Creede. 1594. First edition, first issue. Excessively rare; Rosenbach Co. 2,450
- 331—Greene (Robert). A paire of Turtle Doves, or The Tragical History of Bellora and Fidelio. Black letter. (London.) Printed for Francis Burton. 1606. First edition. Only two other copies are on record; Rosenbach Co. 1,050
- 336—Grove (Matthew). The Most Famous and Tragical Historie of Pelops and Hippodamia. Whereunto are adioyned sundrie pleasant deuises, Epigrams, Songes and Sonnettes. Black letter. Imprinted at London by Abel Ieffs. 1587. First edition. There is but one other copy known; Rosenbach Co. 1,500
- 349—Harvey (Gabriel). Pierces Supererogation or A New Prayse of the Old Asse. London Imprinted by Iohn Wolfe, 1593. Small 4to. First edition; Rosenbach Co. 1,150
- 351—Haughton (William). English-Men for My Money; or, A pleasant Comedy, called, A woman will haue her Will. Woodcut on title-page. Imprinted at London by W. White. 1616. First edition. Only five other copies appear to be extant; Rosenbach Co. 1,125
- 356—Herbert (George). The Temple. Sacred Poems and Private Ejaculations. By Mr. George Herbert. Cambridge: Printed by Thom. Buck, and Roger Daniel, printers to the Vniuersitie 1633. 12mo. First edition. First issue; E. H. Wells 1,300
- 359—Herrick (Robert). Hesperides; or, the Works both Humane & Diuine of Robert Herrick Esq. Engraved frontispiece with bust of Herrick, by William Marshall. London Printed for Iohn Williams and Francis Eglesfield. 1648. First edition; Barnet J. Beyer Inc. 1,030
- 364—Heywood (Thomas). The Rape of Lucrece. A True Roman Tragedie. With the seuerall Songes in their apt places, by Valerius, the merrie Lord amongst the Roman Peeres. Acted by her Maiesties Seruants at the Red Bull, neere Clarkenwell. London Printed for I. B. 1608. The excessively rare first edition; Rosenbach Company 1,500
- 400—History of Two Valiant Knights, Syr Clyomon Knight of the Golden Sheeld, sonne to the King of Denmarke; and Clamydes the white Knight, sonne to the King of Suavia. London Printed by Thomas Creede, 1599. The very rare first edition,

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- 404—Homer. Seven Books of the Iliades of Homere, Prince of Poets, Translated according to the Greeke, in judgement of his best Commentaries by George Chapman Gent. London. Printed by John Windet, 1598. First edition. The earliest printed portion of Chapman's Homer; Rosenbach Company, 2,200
- 405—Homer. Achilles Shield. Translated as the seven Books of Homer, out of his eighteenth book of Iliades. By George Chapman Gent. London. Imprinted by John Windet, 1598. Small 4to. Fine copy of the rare first edition; Rosenbach Company, 1,950
- 413—Hornby (William). The Scourge of Drunkenness. Woodcut on title page. London. Printed by G. Eld, for Thomas Baylie, 1618. First edition. There is but one other known copy; Geo. D. Smith Book Co. Inc., 1,900
- 414—Howard (Henry, Earl of Surrey). Songs and Sonets written by the right honorable Lorde Henry Howard late Earle of Surrey, and others. Black letter. Apud Richardum Totell 1574. Sixth edition, of which only four other copies are known; Rosenbach Company, 3,600
- 418—Ingelend (Thomas). A Pretie and Mery New Enterlude: called the Disobedient Child. Title within woodcut border, with woodcut at end. Black letter. Imprinted at London in Flete-strete, beneath the Conduit by Thomas Colwell (about 1565). First and only edition, extremely rare; Rosenbach Co., 1,700
- 419—Interlude. A pretie new Enterlude both pitie & pleasaunt of the Story of Kyng Daryus, Beinge taken out of the third and fourth Chapter of the thyrd booke of Esdras. Woodcut on last page. Imprinted at London in Flete-street, by Thomas Colwell, 1565. Fine copy of the excessively rare first edition, of which only five other copies are known; Rosenbach Company, 2,500
- 420—Interlude. A New and Mery Enterlude, called the Triall of Treasure, newly set forth, and never before this tyme imprinted. With Purfoot's large Lucrece device on verso of title-page and on last page. London. Thomas Purfoot, 1567. The rare first edition, of which only four other copies are known; Rosenbach Company, 3,500
- 421—Interlude. A New and Mery Enterlude, treating vpon the Historie of Iacob and Esau. Black letter. Title within woodcut border. Imprinted at London by Henri Byne-man, 1568. Magnificent copy of first and only edition, of which only six other copies are known; Rosenbach Company, 3,000
- 422—Interlude. A New Enterlude No Lesse Wittie: then pleasant, entituled new Custome, deuised of late, and for diuerse causes nowe set forth, neuer before this tyme Imprinted 1573. London in Flete-streete by William How for Abraham Veale. Superb copy of excessively rare first edition; Gabriel Wells, 2,250
- 423—Interlude. A New Enterlude called Thersytes. Colophon. Imprinted at London, by John Tysdale, (ca 1550). The superlatively rare first edition; Rosenbach Company, 5,000
- 424—Interlude. Thetierlude of Youth. Woodcuts of Charities and Youth on first page. Imprinted at London, by John Waley, (about 1557). First edition, of which only four other copies are known; Rosenbach Company, 4,000
- 425—(Johnson, Richard). The History of Tom Thumbe, the Little, for his small stature, surnamed King Arthurs Dwarf. Woodcut on title page. Imprinted at London for Tho. Langley 1621. The only copy known of the first extant edition of the prose version; Geo. D. Smith Book Co., 1,050
- 426—Jacke Drums Entertainment: Or the Comedie of Pasquill and Katherine As it hath bene sundry times plaide by the Children of Powles. At London Printed for Richard Olue, 1601. First edition, about six other copies are known; Gabriel Wells, 1,800
- 427—James I. The Essayes of a Prentise, in the Divine Art of Poesie. Imprinted at Edinburgh by Thomas Vautrouillier, 1584. First issue of the first edition; Rosenbach Company, 1,800
- 435—Jonson (Ben). Hymenaei: Or the Solemnities of Masque, and Barriers. Magnificently performed on the eleventh, and twelfth Nights, from Christmas: at Court. At London Printed by Valentine Sims for Thomas Thorp, 1606. First edition. Of excessive rarity and in superlative condition; Rosenbach Company, 1,100

- 436—Jonson (Ben). The Masque if Queenes Celebrated from the House of Fame: By the most absolute in all State, and Titles. At London, Printed by N. Okes, for R. Bonian and H. Wally, 1609. The very rare first edition, of which but six other copies are known; G. Wells, 1,150
- 438—Jonson (Ben). The Fortunate Isles and their Vnion. Celebrated in a Masque design'd for the Court, on the Twelfth night, 1624. No imprint. Fine copy of the rare first edition, with the original blank leaf at the end; Rosenbach Company, 4,900
- 440—(Jonson, Ben). Chloridia. Rites to Chloris and her Nymphs. Personated in a Masque at Court. By the Queenes Maiesty and her Ladies. London, Printed for Thomas Walkley (1630). First edition; Rosenbach Company, 1,000
- 456—Lidgate (John). The Prouerbes of Lydgate Woodcut on recto and verso of title-page and device of Wynkyn de Worde on last page. Emprynted at London in Flete-strete at the sygne of the sonne by Wynkyn de Worde (about 1515) Fine copy of the first edition; L. C. Harper, 2,200
- 462—Lodge (Thomas). The Wounds of Ciuill War. Lively set forth in the true Tragedies of Marius and Scilla. London, Printed by John Danter, 1594. The extremely rare first edition; Rosenbach Company, 1,400
- 463—Lodge (Thomas). A Fig for Momus: Containing Pleasant varietie, included in Satyres, Eclogues, and Epistles, by T. L. of Lincolnes Inne Gent. At London Printed for Clement Knight, 1595. First edition; Rosenbach Co., 1,250
- 465—Lodge (Thomas). Wits Miseric, and the Worlds Madnesse: Discovering the Devils Incarnat of this age. Black letter. London, Printed by Adam Islip, 1596. Extremely rare, first edition; Rosenbach Company, 1,100
- 473—(Lyly, John). A Moste Excellent Comedie of Alexander, Campaspe, and Diogenes, Played beefore the Queenes Maieesty on twelfe day at night, by her Maiesties children, and the children of Powles. Imprinted at London for Thomas Cadman, 1584. First edition. One of six known copies; Rosenbach Company, 3,250
- 474—Lyly (John). Midas. Plaied before the Queenes Maieesty vpon twelfe day at night, By the Children of Powles. London Printed by Thomas Scarlet for I. B., 1592. First edition. Only six other copies are known; Harry F. Marks, 3,000
- 475—(Lyly, John). The Woman in the Moone. As it was presented before her Highnesse. By John Lylye maister of Artes. Imprinted at London for William Iones, 1597. The excessively rare first edition, of which only about eight other copies are known; Rosenbach Company, 1,900
- 476—(Lyly, John). Mother Bombie. As it was sundrie times plaied by the Children of Powles. London Printed by Thomas Creede, for Cuthbert Burby, 1598. Second edition. Extremely rare; Rosenbach Company, 1,800
- 477—(Lyly, John). Loves Metamorphosis. A Wittie and Courtly Pastoral, Written by John Lylye. First playd by the Children of Powles, and now by the Children of the Chappell. Title within an ornamental border, and device. London, Printed for William Wood, 1601. First edition, very rare; Rosenbach Company, 2,100
- 499—Marston (John). The Scourge of Villainie. Three Bookes of Satyres. At London, Printed by R. L., 1598. The excessively rare first edition. This is supposed to be the only procurable copy; Rosenbach Company, 1,850
- 534—Middleton (Thomas). A Tricke to Catch the Old One. As it hath bene often in Action, both at Powles, and the Black-Fryers. Presented before his Maieesty on New-yeares night last. At London printed by G. E., 1608. First edition, second issue; Rosenbach Company, 1,000
- 548—Middleton (Thomas) and Dekker (Thomas). The Roaring Girl, or Moll Cut-Purse. As it hath bene Acteed on the Fortune stage by the Prince his Players. Printed at London for Thomas Archer, 1611. First edition; Rosenbach Company, 1,650
- 553—Milton (John). A Maske presented at Ludlow Castle, 1634; On Michaelmasse night. London, Printed for Humphrey Robinson, 1637. Small 4to. First edition of "Comus" and one of the finest copies known; Dr. Rosenbach, 21,500
- 554—Milton (John). Juxta Edouardo King Naufrago, ab Amicis moerentibus, amoris. Centabrigia: Apud Thomam Buck & Rogerum Daniel, 1638. Small 4to. The excessively rare first edition of Milton's "Lycidas"; Barnett Beyer, 3,000
- 567—Milton (John). Poems of Mr. John Milton, both English and Latin. Compos'd at several times. Printed by his true Copies, the Songs were set in Musick by Mr. Henry Lawes Gentleman of the Kings Chappel, and one of His Maiesties Private Musick. London, Printed by Ruth Raworth for Humphrey Moseley, 1645. Small 8vo. Magnificent copy of the first edition in the original binding, and with the original blank leaf preceding the portrait; Geo. D. Smith Book Company, 2,700
- 572—Milton (John). Paradise Lost. A Poem Written in Ten Books by John Milton. Licensed and Entred according to Order. London Printed and are to be sold by Peter Parker,...

- and Robert Boulter. And Matthias Walker, 1667. First edition, with the first title-page and the characteristic points of the first issue of the text; A. J. Scheuer, 2,950
- 584—Mirror for Magistrates. Wherein may be seen by example of other, with howe greous plagues vices are punished. Black letter. Title within woodcut border. Anno 1559, London, In aedibus Thomae Marshe. First edition of the first part, containing 19 tales, chiefly by William Baldwin; Rosenbach Company, 4,850
- 590—More (Edward). A Lytle and Bryefe Treatyse, called the defence of women, and especialey of Englyshe women, made agaynst the Schole howse of women. Title within ornamental border. Imprinted at London, by Iohn Kynge (1560) Small 4to. The excessively rare first edition, of which only four other copies seem to be known; Rosenbach Co., 1,400
- 591—More (Sir Thomas). A Fruteful and Pleasaunt Worke of the best state of a publycke weale, and of the newely called Utopia. Translated into Englyshe by Raphe Robynson Citizen and Goldsmythe of London, at the procurement, and earnest request of George Tadlowe Citezein & Haberdasher of the same Citie. Black letter. London, Abraham Vele, 1551. A fine and perfect copy of the first edition in English; E. H. Wells & Co., 1,050
- 594—(Munday, Anthony). (Fidele and Fortunio). The pleasaunt and fine conceited Comedie of two Italian Gentlemen, with the merie deuises of Captain Crackstone. Black letter. London, 1585. The foundation play of Shakspeare's "Two Gentlemen of Verona." Only two copies of this issue are known; Rosenbach Company, 6,250
- 605—Nash (Thomas). Christs Teares over Ierusalem. Whereunto is annexed a comparatiue admonition to London. By Tho. Nashe. At London, Printed by James Roberts, and are to be sold by Andrew Wise, 1593. The excessively rare first edition, first issue; Rosenbach Co., 2,000
- 606—Hauz With You to Saffron-Walden, or Gabriell Harveys Hunt is vp. Printed at London by Iohn Danter, 1596. First edition; Rosenbach Co., 1,200
- 608—Nash (Thomas). A Pleasant Comedie, called Summers Last Will and Testament. Imprinted at London by Simon Stafford, for Water (sic) Burre, 1600. Small 4to. First edition, very rare; Walter M. Hill, 1,100
- 616—Norton (Thomas) and Sackville (Thomas, Lord Buckhurst). The Tragicall History of Erastus and Porrex, as played before the Queen on January 18, 1561, by the gentlemen of the Inner Temple. Black letter. Imprinted at London by Iohn Daye (about 1570). The excessively rare second edition, but the first with this title; Geo. D. Smith Book Co., 2,000
- 620—Painter (William). The Palace of Pleasure Beautified, adorned and well furnished, with Pleasaunt Histories and excellent Nouelles, selected out of diuers good and commendable Authors. Black letter. Imprinted at London by Henry Denham, for Richard Totell and William Iones, 1566. also The second Tome of the Palace of Pleasure. Imprinted at London, in Pater Noster Rowe, by Henry Bynne-man, for Nicholas England, 1567. 2 vols. Superlatively rare first edition, probably the finest copy in existence; Rosenbach Co., 16,000
- 628—(Peele, George). The Araynement of Paris a Pastoral. Presented before the Queenes Maieesty, by the Children of her Chappell. Imprinted at London by Henrie Marsh, 1584. First edition. Only three other copies appear to be recorded; Rosenbach Company, 3,500
- 629—(Peele, George). The Battell of Alcazar, Fought in Barbarie, betweene Sebastian king of Portugall, and Abdelmelec king of Morocco. With the death of Captaine Stukeley. As it was sundrie times plaied by the Lord high Admirall his seruants. Imprinted at London by Edward Allde for Richard Bankworth, 1594. First edition, very rare; Rosenbach Co., 1,150
- 630—Peele (George). The Old Wives Tale. A pleasant conceited Comedie played by the Queenes Maiesties players. Written by G. P. Printed at London by Iohn Danter, and are to be sold by Ralph Hancock, and Iohn Hardie, 1595. First edition, extremely rare; Rosenbach Co., 2,700
- 631—Peele (George). The Love of King David and Fair Bethsabe. With the Tragedie of Absalon. As it hath been diuers times plaied on the stage. London. Printed by Adam Islip, 1599. Superb copy of first edition; Rosenbach Co., 1,800
- 635—Pettie (George). A Petite Pallace of Pettie his Pleasure; Contaynyng many pretie Hystories, by him set forth in comly colours, and most delightfully discoursed. Black letter. London, R. W. (1576). One of three known copies; Rosenbach, 2,100
- 636—Philotus. A Verie Excellent and Delectable Comedie, in titvled Philotus. Wherein we may perceiue the great inconveniences that fall out in the marriage betwene olde age and youth. Edinbrgh. Printed by Andro Hart, 1612. Small 4to. Second edition, one of five copies recorded; Rosenbach, 2,100
- 639—Porter (Henry). The Pleasant Historie of the Two Angrie Women of Abington. As it was lately playde by the right Honorable the Earle of Nottingham, Lord High Admirall, his seruants. Imprinted at London for Ioseph Hunt, and William Ferbrand, 1599. First edition, extremely rare; E. H. Wells & Co., 1,125

(Continued on page 8)

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ART AND MERCHANDISE

They ask us to declare a good many things at the Customs nowadays, but we doubt whether it ever occurred to any man to declare that he had been sketching. Such a boast requires an amount of egotism fortunately rare. It seems against public policy that the Customs officer should take the matter up. Whether any man aspires to be an artist ought to be between himself and his conscience. Any official restraint is bound to make the fellow more obstinate. But the Treasury position in the matter is very obscure. The other day a British painter who lives in Venice came to England "with a small portmanteau containing a number of water-color pictures painted by himself." The Customs authorities fined him £5. This penalty, however, must be understood to express no opinion whatever as to the quality of the pictures. It relates to the fact that, in the eye of the Customs, the pictures were "imported merchandise," and therefore should not have been landed without a Customs entry. It is continually amazing to the simple citizen how many ways there are of breaking the law, or, not to beg the question, of annoying Government Departments. Very few of us would have thought it possible to tease the Treasury by sketching France in water-color and bringing over the result in a suit-case. But we do not suggest that the principle appealed to is unreasonable. At the Treasury it may be held that to call an artist's pictures "merchandise" is to pay him the highest compliment. Mr. Churchill's own ruling on the matter would be of great interest. Or my lords may rely upon the simple faith that there are quite enough pictures in the country already, and intend to make it as difficult as possible to bring in more. Mr. Ronald McNeill's exposition of the case leaves it darker than ever. The legal penalty for importing merchandise in your portmanteau is apparently forfeiture. The demand for £5 was merely the attempt of the Board of Customs to make punishment fit the crime. It seems to be entirely within their discretion to say whether they will have the goods or cash. This is very hard upon all artists. The fine was imposed, said Mr. McNeill, as an alternative, but "in the special circumstances of this case" it

was remitted, and he could not give any undertaking what would happen in any other case of the kind. Nothing, it will be admitted, could be more official, but the meaning is severely hidden. What will happen if, in the course of this year's sketching season, every amiable amateur, as may be expected, comes back with piles of water-colors? If the Board of Customs and Mr. McNeill expect to put down the amateur artist, they imagine a vain thing. Perhaps they will declare that his or her work is not "merchandise." But in all good will we would warn them to be careful. This sort of criticism makes inexpiable feuds.

(From The Times, London.)

THE COLLECTORS

The auction sale of goods of the late Reginald Vanderbilt reveals odd contrasts. Fortitude, a prize stallion, was withdrawn at \$100 bid. Fairy Tread, which cost \$6,000, went at \$27. Horses are rather out of it. But household articles brought absurd prices—a patent meat-grinder selling new at \$1.50 going at \$3 and copper stewpans at \$4 each.

It is the age of the collector. Old Currier & Ives lithographs bring huge prices. Women collect crockery dogs that would stop a clock if unbeauty would do it. Wall-paper of ancient landscape pattern that can be divorced from its plaster grins expensively from new surroundings. Genuine willow-ware, always in demand, sells no better than homespun pillow-shams; and rag carpets, rag dolls and other rags are no less sought than antique beads, belts and pins. Delft or Doulton, Phyfe furniture or kitchen Windsor chair, it is all one. And the mere masculine automobilist is driven to the chant of defiance, "I will not stop at an antique shop."

When the collector instinct finds a chance to exercise itself in gathering articles associated with a known name, "Heaven help the surplus!" as Corpl. Tanner, made Pension Commission, once remarked. And, really, where's the harm? It is a query for economists: There is the jug and there the \$10. Presto, change! There are the \$10 and there the jug. Nothing changed but the owners. Country neither richer nor poorer than before. Money put in circulation. So long life, full purses and sharp eyes to the collectors. They need them all.

(From the Herald-Tribune)



"DAVID WITH THE HEAD OF GOLIATH"

By MATTEO ROSSELLI

Collection of Elizabeth Jaudon Lea. On Exhibition at the Pennsylvania Museum

BOOK REVIEWS

ART THROUGH THE AGES,

By HELEN GARDNER

Harcourt, Brace & Co.

"FROM THE TOP of the great pyramid we look out on long horizontals, as far as the eye can reach; a narrow valley through which meanders a glistening river, with a narrow fringe of green fields and palm groves, bordered on either side by low barren cliffs from which extend vast undulating deserts; a glorious sun in a cloudless sky—this is Egypt." The quotation is the first paragraph of Miss Gardner's chapter on Egyptian art and could be paralleled by similar purple passages throughout her 475 pages of close type. It suggests adequately the spirit in which the book is written.

If Miss Gardner had tackled a subject a little less vast, had not allowed her ambition so to overlap itself, one would be more inclined to tenderness. It is no great sin to write a bad book about art. The thing has been done too often, and there are passages, especially the chapters on Italian painting, which suggest that Miss Gardner has studied the authorities with some care. But to tackle such a subject with the slight equipment which Miss Gardner boasts is utterly unforgivable.

And this suggests a further crime. The author is described on the wrapper of the book as "in charge of instruction in the history of art, Art Institute of Chicago." It is pathetic that such an opportunity should be placed in the hands of one who never for a moment shows the slightest grasp of her subject.

Here follows a further quotation: "Thus it is not in the attainment of their ideal that the charm of the artists of the early and archaic period lies—for their knowledge of anatomy is deficient, and they lack the technical ability to carve or draw correctly—but in their eager striving, their earnestness, their simple directness, and vitality." No, it is neither of the Aztecs nor the Polynesians nor the negroes that Miss Gardner is speaking, but of Greek sculpture of the VIth century!

THE ART IN PAINTING,

By ALBERT C. BARNES

Harcourt, Brace & Co.

DR. BARNES' volume is far too weighty for its content. Condensed to a hundred pages, it might have been a valuable contribution to modern esthetics. Dragged out to five hundred, the meat is all but buried under a mass of trimmings. The trouble lies with Dr. Barnes' passion for analysis. Pages and pages are filled with dismembered artists and dismembered pictures. The dismembering is perfectly carried out, but when he comes to putting the pieces together again, Dr. Barnes is apt to fail. Never once does he succeed in presenting an artist as a rounded, living whole.

The most valuable part of the book is the illustrations, many of them from Dr. Barnes' own collection. Perhaps one day Dr. Barnes will publish a full catalogue of that collection. He could do nothing more valuable.

ART FOR AMATEURS AND STUDENTS, By GEORGE J. COX, A.R.C.A.

Doubleday, Page & Co. \$5.00

AT FIRST SIGHT Mr. Cox's book strikes one as being somewhat the work of a crank. There are six and thirty plates, containing each five to ten illustrations, comparing works which are in many cases not truly comparable. We doubt, for example, whether Dean Cornwall and Eugene Savage can usefully be contrasted with Michelangelo and Cézanne, under whatever pretext. Mr. Cox's pretext is in this case what he calls "notan," which is the word he uses for patterns of light-dark. In order to accentuate these patterns, Mr. Cox has made tone analyses in three values which give often surprising results. The notion has its possibilities, our only objection to it being that it is inaccurate. A first rate photograph gives just such a tonal analysis as Mr. Cox is seeking and not in three arbitrary values, but a score. Nevertheless, allowing for inevitable inaccuracies, we grant that Mr. Cox's system may make things clearer to beginners. In the plate we mention, Cézanne and Courbet stand up magnificent against Giotto and Michelangelo, whilst Dean Cornwall, Leffebvre, and Eugene Savage appear hopelessly weak and muddled.

But the hopeful thing about Mr. Cox's book is its text. For all the drawbacks of the present scheme, which causes him to jump from period to period with a disconcerting rapidity, the book is clear and lucid and often illuminating. Mr. Cox should settle down to a real job, dig his teeth into a single period or a single man, and show us what he can do.

BERLIN

The collection of Polynesian sculptures on show at the Flechtheim gallery in Berlin is by far the most comprehensive and important ever assembled by a private art undertaking. In fact it contains among the 184 items so many perfect examples of the art of the Polynesian aborigines that any Ethnological museum might be envious of their possession. To be able to enjoy and appreciate these objects, one is obliged to get far away from our present day life, from automobiles, aeroplanes and the throng and bustle of the big town into the realm of magic forces, of demons and spirits. With the primitive implements of stone and bone axes and knives these Polynesian people did marvelous things to express their adoration, their fear or the veneration of the dead. Almost all of them served for religious worship, for the celebration of their mystical assemblies and so forth. This world of supernatural beings with which these primitive people share their whole lives exquisitely complements their natural form of existence; through absorbing all their spiritual forces and interests this host of devils, monsters and ghosts becomes the root and source of these amazingly impressive objects. The masks especially (several of them dating as far back as 200-300 years) are of great interest. In them the souls of the deceased find an abode. They exercise a curious fascination through the variety of form and expression, through strong colors and odd adornments. Equally curious are the magic wands used in dance-ceremonies in honor of ancestors. The so-called "Uli" figures representing the deceased chieftains, are the object of high veneration and are conceived in a monumental manner, while others, exquisitely carved, show a plastic emphasizing of the skull. Objects of daily use are adorned with rich figural and ornamental design, probably for the purpose of protecting the owner against the evil influence of demons. Some of these woodcarvings are painted in light colors and exquisite patterns and bear witness to the innate feeling for color and form of these primitive people, who far off from anything the civilized world produces, have found an adequate expression. Dr. Karl Einstein, in the preface to the catalogue gives an enlightening and succinct resumé of the objects represented and makes us acquainted with the fact, that through the invasion of Europeans into the land for colonization purposes, the artistic production of the inhabitants was extinguished.

The annual spring exhibition of the Academy of Fine Arts in Berlin is representative of three generations of painters, through a display of contemporary works by members and guests and a selection of paintings by French and German masters of the XIXth century. This shall by no means, the president Max Liebermann emphasized in the opening speech, clandestinely challenge comparative criticism to the detriment of the young generation of painters to which the Academy has wisely opened its doors. It will however, and this purposely, point to the supremacy of naturalistic art or rather to the superiority given through intimate study of nature as a means of artistic expression. Perhaps the present inclination of young artists, obviously tending towards a re-assumption of naturalistic forms, will find in this room of honor new incitement and encouragement. Forsooth this is a wonderful assemblage! Manet with three exquisite paintings, several works by Courbet which strongly bespeak their author, Cézanne, Daumier, Renoir are splendidly represented. The naturalistic era in Germany is demonstrated through works by Wilhelm Leibl, A. v. Menzel, Hans Thoma and Wilh. Trübner. A portrait by Goya is a perfect gem. These no doubt are "sure things" and will never lose a bit of the value and importance innate in great art, whereas another room devoted to works by contemporary artists of considerable reputation already suggests a cabinet of curios. These men are Stuck, H. Vogel, Schulte im Hof, Schuster-Woldan and so forth and it is not quite clear why this kind of fossil art has been included in the show. The pictures by Max Liebermann and Professor Slevogt are as ever a pure joy for their magisterial painting and

easy brushwork. Among the younger men one meets the awe-inspiring works by Karl Hofer, one sees with pleasure, though with no particular excitement paintings by Ernst Fritsch, Partikel, Jaekel, Zeller and so forth which are kept well within the bounds of handsome design. Mention must still be made of a canvas of gigantic dimensions, the merit of which is in inverse ratio to its proportions. Gert Wellheim, a member of the school of Duesseldorf is its author and he has given it the mysterious title "Glorification of the Swimming-sport." Nude and semi-nude young ladies are grouped in a landscape in more or less dramatic pose, the whole being painted in a rather spectacular manner trying to fob itself off as modern. It is a pity that this very gifted young artist wastes his energies in such wise.

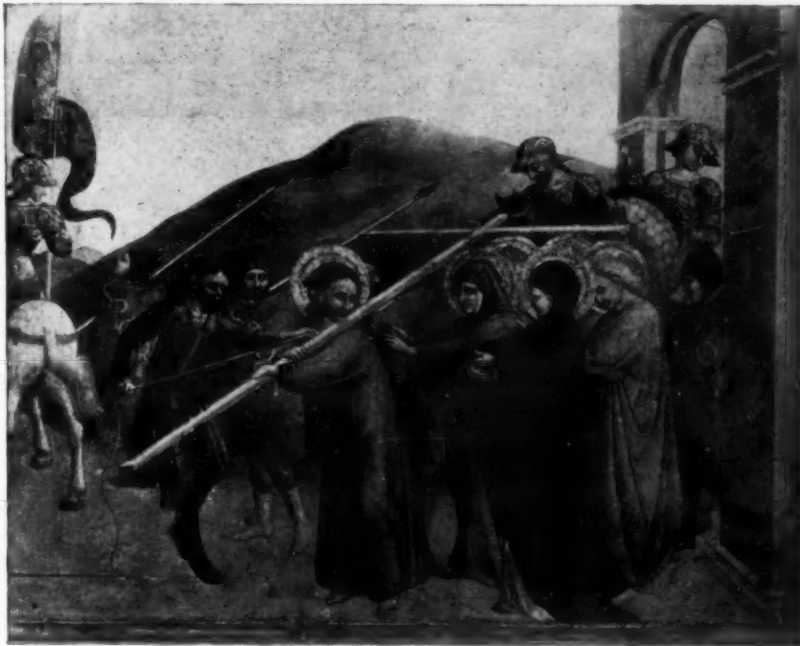
Sculpture for once is well represented. The immediate impression conveyed by these one hundred or so plastical works is of a very high level of craftsmanship. The great overwhelming conception is lacking, but in many of these works is quite a lot of very personal treatment and imaginative sentiment. Among the best portrait busts by Professor Klimsch, sculptures by Renée Sintenis, Edwin Scharf, Kurt Edzard and by the sculptor in wax Josef Thorak. Günther Martin makes his initial appearance as a sculptor with an over life-size figure of a "Prophet" which both in technique and conception reveals a remarkable talent.

I. B. Neumann, art dealer of New York has initiated a movement aiming at an interchange of modern art between America and Germany through the activity of the "New Art Circle" ("Neue Kunstgemeinschaft") of 35 West 57th St., N. Y. In Berlin it will be represented at the Neumann-Nierendorf gallery Berlin W 35. A pamphlet entitled *Art Lover* with illustrations of works by American and German artists is a program of the exhibitions to be held in New York and Berlin. The plan in Berlin has met with the greatest interest from the part of persons wishing to propagate the interchange of modern art between America and Germany. They believe it an adequate means to establish a more vital relationship between the nations for the purpose of mutual understanding and incitement. The true image of an epoch is reflected in the fermenting, struggling and unacademic works of the young, who embracing the forces inherent in their era. German art lovers are desirous to make the acquaintance of the artists who in America are the leaders of the modern movement.—F. T.

MONTAIONE

A few days ago, on the property of Signor Biondi at Montaione in Tuscany, some workmen were engaged in excavations, when they uncovered a number of hexagonal ancient urns, each of them surmounted by a heavy cover with the figure of a sleeping woman sculptured on it. The front of the urns are also sculptured in a design of mythological figures.

Owing to the absence of any really competent judge it has not been possible to decide as yet on the artistic and historical value of this discovery, but it is believed that these urns were executed before the beginning of the Christian era. The proper authorities have been informed and the necessary research will be made to decide on their importance.—K. R. S.



CHRIST CARRYING HIS CROSS

By SASSETTA

Courtesy of Detroit Institute of Art

REGGIO CALABRIA

The city of Reggio Calabria is a long distance from the principal art centres of Italy, but even in this part of the country there is a great deal of artistic feeling and some promising artists and decorators, as well as architects may be found. Under the direction of Signor Alfonso Frangipane, the fourth Biennial is being organized, and will take place during this summer. It will be divided into various sections.

In Calabria three hundred parochial churches are about to be constructed, and each one of these should strike a note of beauty and decorum, while preserving the idea of the local art. For this reason one of the features of the exposition will be a competition for the design of such a church, and although there are certain regulations prescribed, the architects are free to follow their own independent ideas.

There will also be a competition in decorative art, in which a room must be shown in a modern house with simple pretensions. In this it is desired that local productions may be utilized in a decorative manner, such as pottery, stuffs, etc.

The exhibition will also have a room of modern art, including pictures, sculpture, work in black and white, and applied art, open to Italian artists. Besides this will be a room devoted to antique art of Bruzio and Lucania, with the object of continuing the work already begun in the research of documents of the artistic history of these out of the way parts of Italy, as has been done in preceding exhibitions. This will be organized by the Superintendent of Antiquities and Art in the region.

Besides this there will be a show of the artistic industries of Calabria, such as examples of weaving, terracotta, pottery, articles in wood and beaten iron, furniture, lace, embroidery, toys, baskets and other articles of reed and wicker, and all the productions of an artistic nature. Prizes will be given in all these departments of the exposition.

The works to be exhibited must arrive not later than the 30th of July, and the show will open soon after that date.—K. R. S.

LUGANO

For some years it has been known that on account of the erection of a large hotel at Lugano, next door to the Church of Santa Maria degli Angeli, that a wall of

the latter building was sinking. This monastic church is a well known work of art and was constructed between 1499 and 1515, and in it are preserved some of the masterpieces of Bernardino Luini and other works by important Lombard artists. By Luini is the celebrated lunette in fresco representing the Madonna with the Infant Jesus and Saint John and from his hand are also all the precious pictures which cover the dividing wall between the church and the choir of the nuns, with its pilasters adorned with figures of saints and in the middle the immense Crucifixion.

It is this wall which seems to be in a precarious condition, and attempts have already been made to find a remedy for the difficulty, but they have been so far carried out irregularly and without sufficient plan.

The fresco of the above mentioned Crucifixion is of vast dimensions (about eleven metres square), in which the painter has represented himself as a centurion, but dressed in XVth century costume, while all the other personages, more than one hundred of them, are painted in Roman and Jewish costumes. This was the last work of Luini, who died in 1532. The payments for the work, which cost the artist long years of fatigue, date from 1529 to 1532, but the last receipt bears the signature not of Luini himself, but of his son—K. R. S.

VENICE

VENICE.—Artistic circles are somewhat impressed by the prohibition to priests and pilgrims to visit the Biennial Exhibition. The following proclamation has been written in Latin and put up in all the churches:

"All foreign priests and pilgrims are informed that the Most Eminent and Reverend Cardinal Patriarch of Venice has forbidden the diocesan clergy access to the Exhibition of Fine Arts, while there remain exposed to the public certain pictures which, in the judgment of serious and competent persons, gravely offend public morals. The same prohibition is in force also for Italian priests and pilgrims."

As to the pictures in question, it is perfectly true that some of those to which His Eminence takes exception are quite unworthy, and, as they are of small artistic merit, the exhibition would gain by their removal.—K.R.S.

STUDIO NOTES

Robert Laurent left on Wednesday, May 26, for his estate at Cape Neddick, Maine, where he plans to work during the summer.

Stefan Hirsch sailed on Thursday, May 27, on the *Deutschland* for Germany, on a short visit to his grandmother in Nuremberg.

Yasuo Kuniyoshi left on May 26 for Perkins Cove, Maine, where he will be painting this summer.

Water-colors by Marion-Monks-Chase have been on exhibition at the galleries of Bernheim-Jeune, 83 rue du Faubourg Saint Honore, Paris from the 17th to the 28th of May.

Ethel Blanchard Collyer has moved to Cos Cob, Greenwich, Connecticut, where she will have her permanent studio home. Before moving from New York, she finished several portrait commissions.

Miss Irene Weir is sailing on June 2nd to paint portrait orders and to attend to booking of one man shows at Houston, Dallas, Galveston and other Southern cities.

Mrs. Leopold Frederick is leaving on the *Berengaria* on June 2 for a three months stay in Europe.

Ivan Mestrovic has sailed for his home in the City of Bagdad.

Margaret W. Huntington and E. Varian Cockcroft will sail for Europe in June. They are planning to motor through France and will sketch en route.

Flora Lauter is in Canaan, N.Y. where she is planning to spend the summer.

Guy Wiggins is leaving June 10th for Glacier National Park for the summer where he will paint until September.

Ruth M. Hallock has gone to her studio on Rocky Neck, East Gloucester for the summer.

Hayley Lever is sailing on May 29 for a four months' trip to France and England to paint and sketch.

Rachel Hartley has returned from the West Indies. She has been painting in Porto Rico and on the Island of St. Thomas since early winter.

Sidney Dickenstein has returned from a winter in the South where he has been painting portrait commissions.

Paul Dougherty has sailed for Europe on his way to Africa to hunt big game with Ralph Pulitzer of the *New York World* and also to paint landscapes. Mr. Dougherty last week sold his apartment at 943 Lexington Ave.

Anna Coleman Ladd has finished a head of Raquel Meller, the Spanish singer, in bronze and is to execute another in marble.

The Mural decorations by Frank Tenny Johnson and Also Skinner Clark in the Carthay Circle Theatre at Los Angeles were unveiled with appropriate ceremonies on May 15th.

After a winter in New York, Irma Sompayrac has returned to her home in Natchitoches, Louisiana.

The Exodus

Mr. Edward C. Holston of the Durand-Ruel Galleries is sailing for Europe on the *Lapland* June 12.

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Auction Reports

(Continued from page 5)

- 640—Preston (Thomas). A Lamentable Tragedie, mixed full of pleasant mirth, containing the life of Cambises king of Persia, from the beginning of his kingdom vnto his death, etc. Black letter. Imprinted at London by Edward Alde (about 1585). Second edition, of which only ten other copies are on record; Rosenbach Company 1,700
- 661—Quest (A) of Enquire by women to know, Whether the Tripe-wife were trimmed by Doll yea or no. Gathered by Olluer Oat-meale. Black letter. Imprinted at London by T. G.... 1595. First and only edition; the only copy known; George D. Smith Book Co., Inc. 2,450
- 671—Rich (Barnabe). Rich his Farewell to Militarie profession.... Title within an elaborate woodcut border. Black letter. Imprinted at London by G. E. for Thomas Adams, 1606. Small 4to. The excessively rare second edition, of which there is only one other known copy; Rosenbach Co. 1,050
- 680—Rolle (Richard of Hampoll). Rycharde Rolle hermyte of Hampull in his contemplayons of the drede and loue of god with other dyuerse tytles as it sheweth in his table. Woodcuts on recto and verso of title page, and on recto of last leaf, and the device of Wynkyn de Worde on verso of last leaf. Black letter. Emprynted at London in Flete-strete in the sygne of the Sonne by me Wynkyn de Worde (about 1520). Second edition, extremely rare. Only four other copies on record; Rosenbach Co. 3,400
- 681—Rote (The) or Myroure of consolacyon & conforte. Woodcut of the Mass on A recto, and of the Crucifixion on A verso. Black letter. Emprynted at Westmynster by Wynken de Worde (1499). Small 8vo. Second edition. But one other copy recorded; Rosenbach Company. 4,400
- 682—Rowlands (Samuel). Greynes Ghost Hawting Conie-Catcher. Black letter. London, printed for R. Iackson and I. North.... 1602. Fine copy of the excessively rare first edition; Rosenbach Company 1,650
- 683—(Rowlands, Samuel). Looke to it: For, Ile Stabbe Ye. Title within ornamental border. Imprinted at London by W. W. for W. Ferbrand 1604. The extremely rare first edition; Rosenbach Co. 1,250
- 687—(Rowlands, Samuel). Well Met Gossip: or Tis merrie when Gossips meete. Now Newly enlarged, with diuers merry songes. Woodcut on title-page of "Widow, Wife, Mayde." London, Printed by Augustyne Mathewes.... 1627. Sixth (?) edition; Geo. D. Smith Book Co., Inc. 1,200
- 697—A Ryght Pithy, Pleasaunt and Merie Comedie: Intytuled Gammer gurttons Nedle: Played on Stage, not longe ago in Christes Colledge Made by Mr. S. Mr. of Art. Black letter. Imprynted at London.... by Thomas Colwell (1575). Small 4to. The excessively rare first edition, of which but two other copies have ever been sold by auction in America; Rosenbach Company 4,100
- 709—Shakespeare (William). Mr. William Shakespeares Comedies, Histories and Tragedies. Published according to the true originall copies. The second impression. London, printed by Tho. Cotes for John Smethwicke.... 1632. The second folio, with one of the rarest imprints; Mr. Gabriel Wells. 2,500
- 710—Shakespeare (William). Mr. William Shakespeares Comedies, Histories and Tragedies. Published according to the true Originall copies. The third impression. And unto this Impression is added seven Playes, never before Printed in Folio. London, Printed for P. C. 1664. The third folio, second issue, with the spurious plays; Brick Row Book Shop. 4,500
- 712—Shakespeare (William). Much Adoe About Nothing. London. Printed by V. S. for Andrew Wise, and William Aspley. 1600. First and only edition. 15 other copies are recorded. The present is the finest of all known copies; Rosenbach Company. 21,000
- 713—Shakespeare (William). The Tragedie of King Richard the Second. Device on title page. London, Printed by W. W. for Mathew Law.... 1608. Small 4to. Fourth edition. Only 8 other copies of this edition are known; Rosenbach Company. 4,900
- 714—Shakespeare (William). The Famous Historie of Troylus and Cresseid. London. Imprinted by G. Eld for R. Bonian and H. Walley.... 1609. First edition, second issue with the famous Epistle "A newer writer, to an euer reader. Newes." One of 11 known copies, the present one of the largest extant; Rosenbach Co. 11,000



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- 715—Shakespeare (William). The Most Lamentable Tragedie of Titus Andronicus. As it hath sundry times bene plaide by the Kings Maiesties Seruants. London, Printed for Edward White.... 1611. Third edition, excessively rare. The earliest procurable copy; Rosenbach Co. 4,600
- 716—Shakespeare (William). The Tragedie of King Richard the Second: With new additions of the Parliament Scene, and the deposing of King Richard. At London, Printed for Mathew Law.... 1615. Fifth edition. Only 12 other copies are on record; Rosenbach Co. 2,800
- 718—Shakespeare (William). A Most Pleasant and Excellent Conceited Comedy, of Sir John Falstaffe, and the Merry Wives of Windsor. With the swaggering vaine of Ancient Pistol, and Corporall Nym. (London) Printed for Arthur Johnson, 1619. Second edition, fine large copy; Rosenbach Co. 3,900
- 719—Shakespeare (William). M. William Shakespeares, his True Chronicle History of the Life and Death of King Lear, and his Three Daughters. London, Printed for Nathaniel Butter, 1608. Small 4to. Second edition, extremely rare; Rosenbach Company 2,750
- 720—Shakespeare (William). The Excellent History of the Merchant of Venice. (London.) Printed by J. Roberts, 1600. Second edition. Fine copy; Rosenbach Co. 2,600
- 721—Shakespeare (William). The Chronicle History of Henry the Fifth, with his battell fought at Agin Court in France. As it hath bene sundry times playd by the Right Honorable the Lord Chamberlaine his Seruants. (London). Printed by T. O. 1608. Third edition. Small 4to; Rosenbach Co. 1,100
- 722—Shakespeare (William). A Midsummer Nights Dream. As it hath bene sundry times publicly acted by the Right Honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. Printed by James Roberts, 1600. Second edition. A very large copy; Rosenbach Co. 3,600
- 723—Shakespeare (William). The Tragedy of Othello, The Moore of Venice. As it hath bene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. London, Printed by N. O. for Thomas Walkley.... 1622. The excessively rare first edition, and has been described as the finest copy known; Rosenbach Co. 10,700
- 724—Shakespeare (William). The Tragedy of Hamlet Prince of Denmarke. Newly Imprinted and enlarged, according to the true and perfect Copy lastly Printed. London, Printed by W. S. for John Smethwicke (about 1630). Fourth edition. Sixteen other copies are recorded. A fine copy, very large; Rosenbach Co. 3,000

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- 728—Shakespeare (William). *The Tragedy of Hamlet Prince of Denmark*. Newly imprinted and enlarged, according to the true and perfect Copy last Printed. London, Printed by R. Young for Iohn Smithwicke . . . 1637. Small 4to. Sixth edition; Rosenbach Co. . . . 1,300
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- 732—(Shakespeare, William.) *The Raigine of King Edward the Third*. As it hath bene sundry times played about the Cittie of London. Printed by Simon Stafford for Cuthbert Burby . . . 1599. Small 4to. Second edition, one of about 10 copies known; Estate of Thomas J. Gannon . . . 2,700
- 733—(Shakespeare, William). *The first Part of the True and Honorable Historie of the Life of Sir John Oldcastle*. London. Printed by V. S. for Thomas Pavier . . . 1600. Small 4to. The exceedingly rare first edition of which only five other copies are on record; Rosenbach . . . 5,000
- 734—Shakespeare (William). *The London Prodigall*. As it was plaide by the Kings Maiesties seruants. London. Printed by T. C. for Nathaniel Butter . . . 1605. The only edition in quarto. Extremely rare, about 12 other copies known; Estate of Thomas J. Gannon . . . 1,600
- 735—Shakespeare (William). *The True Chronicle Historie of the whole life and death of Thomas Lord Cromwell*. London. Printed by Thomas Snodham, 1613. Small 4to, second edition. About 12 other copies are known; Gabriel Wells . . . 1,150
- 740—(Shakespeare, William). *The Lamentable and True Tragedie of Master Arden of Feversham in Kent: Who was wickedly murdered by the meanes of his disloyall and wanton wife*. . . . Woodcut of the murder on verse. London, Printed by Eliza. Allde. . . . 1633. Third edition, fine copy; excessively rare; Geo. D. Smith Book Co. . . . 1,750
- 743—(Shakespeare, William). *The True Tragedie of Richard Duke of Yorke, and the death of good King Henrie the sixth: With the whole contention betweene the two Houses, Lancaster and Yorke*. Printed at London by W. W. for Thomas Millington . . . 1600. Fine copy of the extremely rare second edition; Rosenbach Co. . . . 3,000
- 745—(Shakespeare, William). *The First and Second Part of the Troublesome Raigine of Iohn King of England*. London. Printed by Aug. Mathewes for Thomas Dewe . . . 1622. Third edition; extremely rare source play; Rosenbach Co. . . . 2,000
- 779—Sidney (Sir Philip). *The Countesse of Pembrokes Arcadia*. London. Printed for William Ponsonbie. Anno Domini, 1590. Thick small 4to. Magnificent copy of the exceedingly rare first edition, and one of the four or five perfect copies on record; E. H. Wells & Co. . . . 7,700
- 783—Skelton (John). *Here after Followeth a lytell booke, whiche hath to name, why come ye nat to courte*. Black letter. Ornamental bands at top and bottom of title-page; woodcut on verse with portrait of Skelton, and a different woodcut portrait on last page. Imprinted at London by me Richard kele dwellig in the powltry at the longe shop under saynte myldredes church (about 1545). Small 8vo. Choice copy of the exceedingly rare first edition. Only three other copies are known; Rosenbach . . . 3,700

- 792—(Spenser Edmund). *The Sheperdes Calender*. Conteyning twelve Aeglogues proportionable to the monethes. Ornament on title page and 12 woodcuts. Partly printed in black letter. At London. Printed by Hugh Singleton, 1579. Small 4to. First edition, one of five known copies; Rosenbach . . . 17,700
- 819—Taylor (John). *The Nipping or Snipping of Aybes; or the wool-gathering of Witte*. . . . and A Proclamation from Hell in the Devils name, concerning the propagation and excessive vse of Tobacco. London. Printed by Ed. Griffin for Nathaniel Butter . . . 1614. 4to. A choice copy of the exceedingly rare first edition; Barnet J. Beyer . . . 1,500
- 826—Taylor (John). *Sir Gregory Nonsense His Newes from no place*. . . . Printed in London, and are to bee sold betwene Charing-Crosse and Algate. 1700. Printed at London by N. O. 1622. The extremely rare first edition; this seems to be the only known copy; Lathrop C. Harper . . . 1,025
- 841—Taylor (John). *Taylor's Feast: Contayning Twenty-seaven Dishes of meate, Without Bread, Drink, Meate, Fruite, Flesh, Fish, Sawce, Sallats, or sweetmeats, only a good stomacke &c*. Printed by J. Oke, London, 1638. First edition and the only copy on record; Rosenbach Co. . . . 1,425
- 872—(Vaughan, Robert). *A Dyalogue Defensyue for Women agaynst malicious detractours*. Black letter. Imprinted by me Robert Wyer for Richarde Blackes . . . 1542. The first and only edition, but one other copy known; Rosenbach Co. . . . 1,400
- 875—Wapull (George). *The Tyde Taryeth No Man*. Title within ornamental border. Black letter. Imprinted at London . . . by Hugh Jackson, 1576. Small 4to. A magnificent copy of the exceedingly rare first edition, of which only 5 other copies are known; Rosenbach Co. . . . 3,000
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- 878—Watson (Thomas) *The Ekatompithia or Passion of Locrine*. Title within fine woodcut border, with numerous woodcut ornaments throughout. London Imprinted by Iohn Wolfe for Gabriell Cawood (1582). Small 4to. First edition. Only six or seven perfect copies known; Rosenbach . . . 2,400
- 879—Weakest Goeth to the Wall (The). As it hath bene sundry times plaide by the right honourable Earle of Oxenford, Lord great Chamberlaine of England his seruants. London,

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- 886—(Weever, John). *The Mirror of Martyrs, or The life and death of that thrice valiant Capitaine, the most godly Martyre Sir Iohn Old castle knight Lord Cobham*. Printed by V. S. for William Wood, 1601. First edition, one of four or five copies recorded; Rosenbach Co. 3,900
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- 888—Wever (R.). *An Enterlude called Lusty Iuuentus*. . . . Black letter. Imprinted at London . . . by Wylliam Copland (about 1565). Small 4to. Extremely rare. Only two other copies are known; Rosenbach Co. . . . 2,500
- 894—Willobie (Henry). *Willobie His Avisa, or The true Picture of a modest Maid, and of a chaste and constant wife*. In Hexameter verse. Imprinted at London by Iohn Windet, 1594. First edition, only three other copies are known; Rosenbach Co. . . . 4,700
- 896—Wilson (Robert). *The Pleasant and Stately Morall, of the three Lordes and three Ladies of London*. Woodcut on title page. Black letter. Printed by R. Jhones (1590). Small 4to. The exceedingly rare first edition, of which only four other copies are on record; Rosenbach . . . 3,000
- 897—Wilson (Robert). *A Right Excellent and Famous Comedy, called The Three Ladies of London*. Title within ornamental border. At London, Printed by Iohn Danter . . . 1592. Second edition, excessively rare. Only five copies are known of this edition; Barnet J. Meyer, Inc. . . . 2,800
- 899—Wilson (Robert). *The Pedlers Prophecie*. London Printed by Tho. Creede . . . 1595. Small 4to. The extremely rare first edition. Only four other copies appear to be on record; Rosenbach Co. . . . 1,500
- 919—Woods (Nathaniel). *An Excellent New Comedie, intituled: The Conflict of Conscience*. Black letter. At London, Printed by Richard Bradocke . . . 1581. Fine copy of the exceedingly rare first edition, of which only five other copies appear to be known; Rosenbach Co. . . . 3,000

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MALLET ILLUMINATED MSS. FINE PRINTED HORAE AND EARLY ILLUSTRATED BOOKS

Sotheby's—The very fine collection of important early illuminated mss., fine printed horae and a few early illustrated books formed by Henri Auguste Mallet, were auctioned on May 4th and 5th, bringing a grand total of £23,801.1. Important items and their prices are listed below:

- 2—Biblia Latina cum Prologis Sancti Hieronymi. French mss. on fine vellum, minute Gothic characters, 42 lines, 2 columns, 567 ll. 84 historiated initials, over 50 other initials illuminated in gold and colors. XIIIth century. £310
- 4—Biblia Latina, French XIVth century. Vol. II only. Ecclesiastes—Apocalypse mss. on fine vellum, very regular Gothic hand, double columns, 44 lines to a page, 335 ll. including one black. Fine series of 44 historiated initials. On the first leaf painted miniature of the Judgment of Solomon painted in the XVth century and on same page a coat of arms. At end an early note of ownership, dated 1476. 345
- 5—(Biblia Latina). Liber Proverborum—Ecclesiastes—Canticum Cantorum. Mss. on vellum, written in three columns, 144 ll. On the first page a magnificent initial "P." Eight other very fine large initials in gold and colors. XIIIth century. 200
- 15—Breviarium ad Usam Romanum cum Calendario (Spanish Franciscan). Mss. on vellum, written in Gothic hand in red and black. Double cols. 30-32 lines to a page, 484 ll. 11. Three very fine full page miniatures; 15 pages with fine full or three-quarter borders. Folio (268 mm x 188 mm) XVth century. 450
- 29—Gospel Lectionary. (South Germany or Switzerland) Xth century. Mss. on vellum written in sloping minuscule hand, 20 lines to a page, 212 ll. Four very fine full-page illustrations of words and a remarkable series of 178 large initials. Sm. folio (275 mm x 190 mm); Quarta. 2,050
- 33—Horae, French XVth century. Mss. on vellum, written in bold Gothic characters, 15 lines to page, 152 leaves, 11 very fine arched miniatures. 8vo. (180 mm x 135 mm). 255
- 34—Horae B. V. M. (?) early XIVth century. Mss. on vellum, clear upright Gothic hand, 13 lines to page, 159 leaves, 19 large historiated initials or miniatures. 8vo. (138 mm x 95 mm). 275
- 35—Horae B. V. M. ad Usam Carnotensem cum Calendario. French, early XVth century. Mss. on vellum, written in letters batardes, 17 lines to page, 192 leaves, 17 large miniatures, 31 smaller miniatures, fine borders. sm. 4to. 140
- 37—Horae B. V. M. ad Usam Parisiensem. French, XIVth century. Mss. on vellum, Gothic characters, 13 lines to page, 246 leaves, 38 miniatures in grisaille, very fine half borders to many pages. Numerous illuminated initials. 8vo. 490
- 43—Horae B. V. M. ad Usam Romanum cum Calendario. French, XIIIth century. Mss. on vellum, bold, rather round Gothic hand, 14 lines, 139 leaves, 8 historiated initials in colors, the calendar with medallion miniatures. 8vo. 330
- 45—Horae Beatae Virginiae Mariae ad Usam Romanum cum Calendario. French mss. on vellum, early XVth century. Large clear Gothic hand, 15 lines to page, 164 leaves, 16 beautiful, large miniatures, very fine borders. 4to. 600
- 47—Horae B. V. M. ad Usam Romanum cum Calendario. French, late XVth century. Mss. on vellum, in cursive, rather narrow sloping hand, 19 lines to page, 135 leaves, 17 fine miniatures, all with borders. Calendar with fine architectural border and miniatures. 8vo. 345
- 50—Horae B. V. M. ad Usam Romanum cum Calendario. French, circa 1500. Mss. on vellum. Cursive, rather narrow hand, 19 lines to page, 128 leaves, 16 large arched miniatures, all with borders, 16 smaller miniatures of saints. Calendar with miniatures. Sm. 4to. 255
- 52—Horae B. V. M. ad Usam Romanum. French mss. on vellum c. 1500, Gothic and, 14 lines to page, 186 leaves, calendar in red and black. 14 full page miniatures, 19 small miniatures. Fine borders. 8vo. 240
- 56—Horae B. V. M. ad Usam Rothomagensis (Rouen) cum Calendario.

- French Mss. on vellum, early XVth century. Clear and bold Gothic characters, 16 lines to page, 156 leaves, 13 large, beautifully painted miniatures, all with fine borders. 8vo. 450
- 57—Horae B. V. M. ad Usam Rothomagensis (Rouen) cum Calendario. French mss. on vellum, early XVth century. Written in small, rather cursive hand, 13 lines to page, 212 leaves; 9 very large arched miniatures. Remarkable series of over 300 pen drawings in the top margin. Sm. 8vo. 320
- 61—Horae B. V. M. cum Calendario. French mss. on vellum, XIVth century. Clear Gothic letter, 11 lines to page, 263 leaves, calendar in red and black, 9 full page miniatures. Three historiated initials. Sm. 8vo. 385
- 68—Horae Variae. Evangelia; Oraciones ad Christum et Sanctam Crucem, etc. Gothic hand, 27 lines to page, 223 leaves, 62 large and 113 smaller miniatures, numerous small initials and bar terminals. French mss. on vellum, late XVth century. 400
- 69—Horae B. V. M. cum Calendario, (written in Flemish). Early XVth century. Mss. on vellum, Gothic hand, 16 lines to page, 219 ll and 8 blanks. Five very fine full page miniatures, all with borders. Four pages with fine historiated initials and beautifully painted borders, numerous other historiated initials. 8vo. 450
- 70—Horae B. V. M. cum Calendario. Flemish, XVth century. Mss. on vellum, small clear Gothic characters, 8 fine arched miniatures with borders. Six pages with large initials and fine three-quarter borders. 4to. In fine condition. 210
- 74—Horae B. V. M. ad Usam Romanum cum Calendario. Flemish, XVth century. Mss. on vellum, neat clear Gothic hand, long lines, 18 to a page, 168 leaves, 15 full-page miniatures in arched compartments. 15 pages with illuminated initials and full borders. 8vo. 265
- 82—Horae B. V. M. ad Usam Romanum cum Calendario. German mss. on vellum, early XVth century. Clear and regular Gothic hand, 32 lines, 82 leaves, 20 large miniatures, including six full page. In lower border a remarkable series of landscape miniatures introducing animal droppings. In fine condition. 4to. 225
- 83—Horae B. V. M. ad Usam Romanum. Probably Spanish, XVth century. Mss. on vellum, bold Gothic characters, 20 lines to page, 117 leaves, 14 full-page arched miniatures, all with full borders. XVIIth century binding. 265
- 88—Roman Use, 1498. Horae, printed on vellum, Gothic letter, 96 ll, 23 large and 38 small cuts (all uncolored). Pigouche's device on title. Printed by P. Pigouche for S. Vostre, 1498. Fine impression of the beautiful cuts. 245
- 93—Printed Horae, Roman use. (1497) on vellum Gothic letter, 96 ll, 18 large and 51 small cuts, the 18 pages containing the large cuts printed within ornamental borders. A few painted initials. Paris. T. Kerver for Guillaume Eustace, 14 Nov. (1499?). Fine impressions of the cuts, which are perhaps used here for the first time. 8vo. 300
- 127—Printed Horae, Roman use. 1549. Roman letter, printed in red and black, 176 ll, 14 cuts by G. Tory, with ornamental borders. Contemporary binding of calf gilt. Fine copy. Paris. R. & C. Chaudiere, 1549. 4to. 180

- 144—Jerome (Saint) Vita Epistole de Sancto Hieronymo Vigare, Roman letter, 274 leaves, 2 volumes, 48 lines. Woodcuts, woodcut borders and initials. Folio, Ferrara, Lorenzo Rossi, 12 Oct. 1497. One of the finest of early Italian illustrated books, ranking with the Hyperotomachine and the Malleri Bible. 250
- 147—Livius (Titus). Tierce Decade de Titus Livius. French, XVth century mss. on fine vellum, in regular cursive book hand, double columns, 50 lines, 291 leaves. Large and very fine miniature on folio I, with beautiful Renaissance border. 22 other large miniatures in gold and colors within architectural frames. Very fine condition. 900
- 152—Maccabbe (Poeme sur les Maccabees). Romance in French verse. Mss. on vellum, French XIIIth century. Small, neat Gothic characters. Double columns, 42-43 lines to a page, 70 leaves, 16 large miniatures, usually of battle scenes or fights. 11 large initials in gold and colors. Folio. 700
- 155—Mary (Blessed Virgin) (Tractatus super Laudes B.V.M.) Mss. on fine vellum written in double columns in small Gothic hand, 25 lines to page, 248 leaves. 6 very fine full page miniatures in arched compartments; 63 pages with fine side or middle borders. French, early XIVth century. 8vo. 680
- 156—Mary (Blessed Virgin). Life and Prayers. German mss. on paper, XVth century. Written in red and black in Gothic characters, 24-25 lines, 215 leaves, 82 curious woodcuts (all colored), and 5 miniatures cut from vellum mss. Original binding. 8vo. 830
- 159—Miniatures and Initials. A Collection of 57 large miniatures and initial letters taken from Italian choir books of the XVIth century. The collection includes 12 large initials, etc. 4to. 200
- 161—Missale ad Usam Beluacensem cum Calendario. Tertia Pars. Beauvais Missal, French XIVth century. Bold, clear Gothic letters, 309 leaves, 4 beautifully painted miniatures, 35 large initials with fine marginal continuations; a very large number of smaller initials. Folio. Magnificently decorated missal in very good condition. 970
- 162—Missale ad Usam Romanum cum Calendario. Italian, XVth century. Mss. on vellum, bold Gothic letter, double columns, 28 lines to page, 337 leaves, 17 large historiated initials with miniatures of saints. Folio. 580
- 165—Missale ad Cosuetudine isignis Ecclesie Ebroicensis. Printed on vellum by Johannes Kaerbrant and Desideri Mahen, 1557. Gothic letters, 264 leaves, two columns, 42 lines and head-line. Two full-page, one half-page, 21 large and 127 small cuts, all beautifully illuminated in gold and colors. Extremely fine copy in faultless condition. Folio. Probably the only perfect copy known. 820
- 186—Psalterium Latinum et Cantica. French, XIIIth century. Mss. on vellum, Gothic characters. 16 lines to page, 194 leaves, 11 very fine historiated initials in gold and colors with fine three-quarter borders. 8vo. 440
- 187—Psalterium Latinum et Cantica cum Calendario. German, XIIIth century mss. on vellum, written in very

clear and good Gothic letter. 20 lines to page, 156 leaves. On first page of text a fine initial; six other fine initials. 4to. The decoration throughout shows Byzantine influence. 295

BISCHOFFSHEIM, OLD MASTERS

Christie's—On May 7, remarkable prices were brought by the Bischoffsheim collection of old masters, the sale of 117 numbers totalling £92,794/13/6. Important items, with purchasers and prices are listed below:

- 5—Ludolf Backhuysen, "The Mouth of a River"; F. Partridge. £105
- 8—Bernardo Bellotto, "A View in Venice"; Croal Thomson. 168
- 9—Bernardo Bellotto, "A View in Venice"; L. Davis. 304/10
- 10—Gerrit Berckheyde, "View of the Stadt House at Haarlem"; A. Tooth & Sons. 199/10
- 12—Francois Boucher, "Vertumnus and Pomona"; Samuel. 2,100
- 15—Quiryn Brecklenkam, "A Sleeping Toper"; Buttery. 199/10
- 16—L. Vigee Le Brun, "Portrait of Madame du Barri"; Smith. 1,365
- 20—Jan van de Cappelle, "A Calm on a Dutch River"; Martin. 141/15
- 22—J. Constable, "A Road Scene"; Mrs. Davidson. 115/10
- 23—Gonzales Coques, "Portrait of the Artist, when Aged 29"; Mensing. 924
- 25—Aelbert Cuyp, "Still Life"; T. Ward. 141/15
- 26—Jacques Louis David, "Portrait of Heraldt de Sechelles"; Ellis & Smith. 157/10
- 28—C. W. E. Dietrich, "A Fete Champetre"; Field. 110/5
- 30 & 31—Francois Hubert Drouais, "The House of Cards"; Smith. 13,650
- 34—T. Gainsborough, "Portrait of Mrs. Rebecca Minet"; Huggins. 1,732/10
- 35—T. Gainsborough, "Portrait of Hervey Redmond, Viscount Mountmorres"; Arnold. 110/5
- 36—Francesco Guardi, "The Entrance to the Grand Canal, Venice"; Knoedler. 1,155
- 37—Frans Hals, "The Merry Drinker"; Innes. 441
- 42—John Hoppner, "Portrait of the Hon. Leicester Stanhope"; Knoedler. 6,300
- 44—Frans Van der Hulst, "A River Scene"; A. Tooth. 120/15
- 48—Thomas de Keyser, "Portrait of a Cavalier"; Martin. 120/15
- 51—Philips de Koninck, "A View over an Extensive Landscape"; Mensing. 7,875
- 53—Johann Baptist von Lampi, "A Girl with a Dog"; Mrs. Barron. 241/10
- 54—Sir Edwin Landseer, "Beauty's Bath"; Sampson. 200/10
- 55—Nicolas de Largilliere, "Portrait of la Marquise de la Rochebroussau"; L. Davis. 861
- 56—Nicolas de Largilliere, "Portrait of a Nobleman"; Ellis & Smith. 273
- 58—Sir Thomas Lawrence, "Head of a Lady"; L. Davis. 997/10
- 63—Nicolaus Maes, "Portrait of a Young Hunter"; Mensing. 241/10
- 64—Hans Makart, "Summertime"; Williams & Lutch. 115/10
- 65—W. Van Mieris, "A Merry Couple"; Samuel. 273
- 67—Klaes Molenaar, "A Village Fete"; F. Partridge. 262/10
- 68—Sir Antonio Mor, "Portrait of Elizabeth de Valois, Queen of Spain"; Mensing. 1,025
- 70—Jean Marc Nattier, "Portrait of a Nobleman," said to be the Duc de

- Penthievre, Son of the Comte de Toulouse; Duveen. 12,075
- 73—Aert van der Neer, "A Village on a Canal: Moonlight"; Downes. 399
- 74—Aert van der Neer, "A Frozen River Scene"; Duits. 377/10
- 75—Jacob van Ochtervelt, "The Dish of Oysters"; Wallis. 1,417
- 77—Juan de Pareja, "El Vendedor de Pescado"; Martin. 210
- 78—Jean Baptiste Joseph Pater, "The Departure of an Army from a Village"; Samuel. 997/10
- 80—Sir Henry Raeburn, "Portrait of James Edgar, Esq."; Knoedler. 1,575
- 81—Sir Joshua Reynolds, "Portrait of Miss Charlotte Fisher"; Morton. 1,995
- 83—Sir Joshua Reynolds, "Portrait of a Lady: A Sketch"; Croal Thomson. 819
- 85—George Romney, "Portrait of Lady Lushington"; Sampson. 8,715
- 86—George Romney, "Portrait of Lady Gordon and Son"; Gooden & For. 1,115
- 87—George Romney, "Portrait of Lady Hamilton as a Magdalen"; de Casseres. 220
- 88—George Romney, "Head of Lady Hamilton"; Knoedler. 682
- 90—Jacob van Ruesdael, "A Distant View of Amsterdam"; Mensing. 1,785
- 91—John Raphael Smith, "The Byng Family"; Knoedler. 346
- 92—Abraham Storck, "A Naval Battle"; F. Partridge. 735
- 96—Giovanni Battista Tiepolo, "Scenes from the Life of Louis Antoine Jacques, Cardinal Infant of Spain," a pair; Cremitti. 787
- 100—Adriaen van Utrecht, "A Larder Scene"; F. Partridge. 252
- 102—Sir Anthony Vanduyck, "Portrait of Genevieve d'Urie, Duchesse de Cro"; Sampson. 609
- 105—Liberale da Verona, "The Madonna and Child Enthroned with Saints"; Durlacker. 367
- 107—Louis Volders, "A Family Group"; Willis. 420
- 110—J. B. Weenix and A. Hondius, "Sporting Parties"—a pair; Parson. 588
- 112—Ph. Wouverman, "The Halt of a Hunting Party"; Noakes. 136
- 114—Jan Wynants, "A Woodland Stream"; Colnaghi. 178
- 115—Jan Wynants, "A Bridge over a Canal"; Cremitti. 141
- 116—Reynier Zeeman, "A Shipyard at Amsterdam"; F. Partridge. 304

CARLISLE ET AL. PAINTINGS

Sotheby's—Valuable portrait from the collections of the late Countess of Carlisle, Capt. the Lord Worsley, Hon. Marcus Pelham and Mrs. E. M. Hibbard, etc., were sold on May 6, bringing remarkable prices, the eleven items of the sale totalling £13,917. The more important paintings with purchasers and prices are listed below:

- 4—Sir Henry Raeburn, "Portrait of George, fifth and last Duke of Gordon," painting; Agnew. £500
- 5—Sir Joshua Reynolds, "Portrait of Dr. John Armstrong," painting on canvas; Grainger. 520
- 7—Antonio Moro, "Portrait of Queen Mary Tudor," painting on panel; Sabin. 5,000
- 8—Titian, "Portrait of Philip II of Spain," on canvas; Mori. 600
- 9—Sir Anthony Vanduyck, "Portrait of James, first Duke of Hamilton," painting on canvas; Proctor. 490
- 10—Benjamin West, "Portrait of Benjamin Franklin," canvas; Duveen. 3,300
- 11—George Romney, "Portrait of Anne, Marchioness of Townshend," painting on canvas; Marchbank. 3,200

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Old and Modern masters.

Anderson Galleries, 489 Park Ave.—Salons of America; Exhibition by Karl Freund, "The Horse in Art and Decoration."

Art Centre, 65 E. 56th St.—Fifth Annual exhibition of advertising art to June 12; Exhibition of posters by high school students to June 5.

The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.

Babcock Galleries, 19 East 49th St.—Paintings, watercolors and sculpture by American artists during summer.

Bachstitz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.).

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum.—Foreign picture books for children; Berber and Arab weavings from Morocco.

Butler Galleries, 116 E. 57th St.—Decorative paintings.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Group exhibition, Dickens, Knaths, Spencer Boyd, Sheeler, Blume, etc.

Dudensing Galleries, 45 West 44th St.—"Review exhibition."

Durand Ruel Galleries, 12 E. 57th St.—Exhibition of French paintings.

Ehrich Galleries, 36 E. 57th St.—Paintings by Alfonso Grosso; old masters.

Ferargil Galleries, 37 E. 57th St.—Paintings and sculpture by contemporary artists. Exhibition of the Benghasi or Perrod Venus.

F. Valentine Dudensing, 43 E. 57th St.—Sculpture and drawings by Robert Laurent.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Recent paintings by Hobart Nichols, N. A.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Hispanic Society, 156th St., Broadway.—Exhibition of paintings of the provinces of Spain, by Sorolla.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.

Keppel Galleries, 16 E. 57th St.—Old views in aquatint, prints, etc.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

Knodler Galleries, 14 E. 57th St.—Etchings and lithographs by J. L. Forain, to June 4.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Paintings by George Hitchcock.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Paintings by American artists.

Milch Galleries, 108 West 57th St.—Special summer exhibition of paintings and sculpture by American artists.

Montross Galleries, 26 East 56th St.—A group of selected paintings by American artists during May, Burchfield, Davies, Hartman, Miller, etc.

New Gallery, 600 Madison Ave.—Paintings and watercolors by modern American artists.

New York Public Library, Fifth Ave. & 42nd St.—Jewish manuscripts.

N. Y. School of Applied Design, 160 Lexington Ave.—Thirty-fourth annual exhibition, May 18-26.

Pen and Brush Club, 16 East 10th St.—Summer exhibition of paintings by members.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Pratt Institute, Bklyn.—Thirty-ninth annual exhibition of the work of School of Fine and Applied Arts, to June 5; watercolor sketches by Anders D. Johansen, to June 12.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Mezzotints in color by S. Arlet Edwards.

Scott & Fowles, 667 Fifth Ave.—18th century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of important modern French paintings.

Max Williams, 538 Fifth Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected paintings by American and foreign artists.

Weyhe Galleries, 794 Lexington Ave.—Prints, drawings and watercolors by modern artists.

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